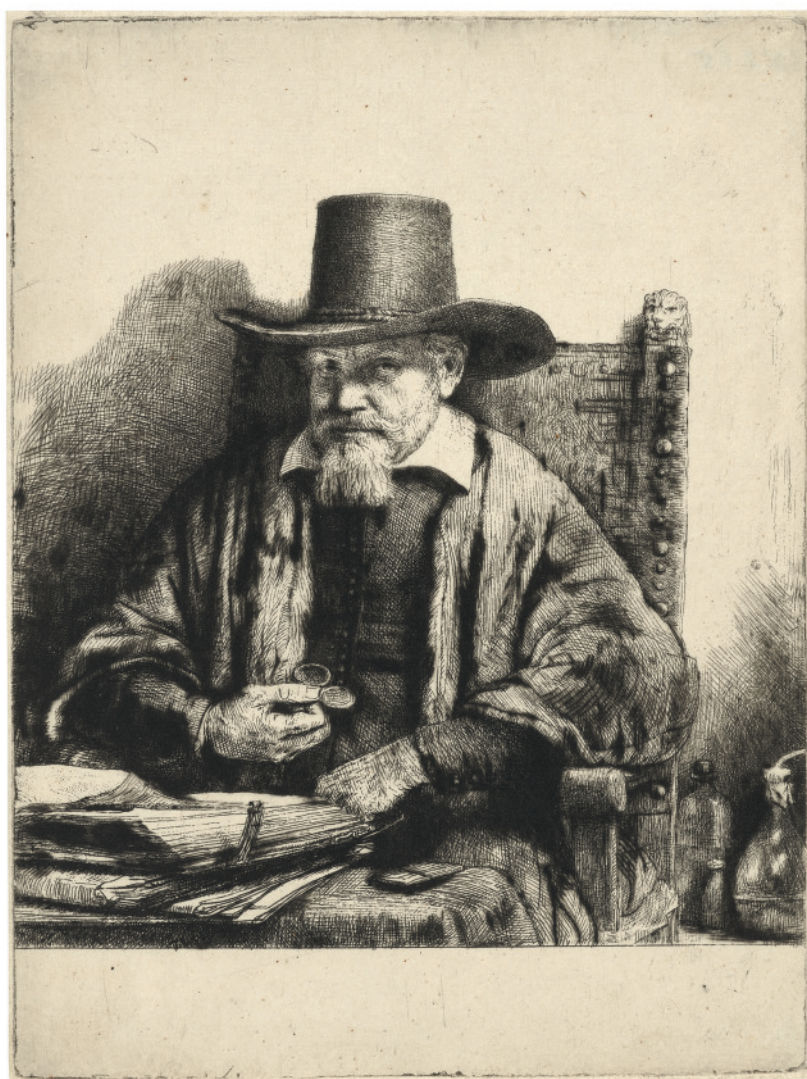


THE SAM JOSEFOWITZ COLLECTION

GRAPHIC MASTERPIECES BY REMBRANDT VAN RIJN - PART III

LONDON | 3 DECEMBER 2025



CHRISTIE'S





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REMBRANDT HERITAGE AND LEGACY

by Tico Seifert

Rembrandt Harmensz. van Rijn (1606-1669) was one of the greatest and most innovative printmakers of all time. Over his career of about forty years, he created some 314 prints, exploring a broad variety of subject matters, from self-portraits and portraits to religious and mythological scenes, landscapes and everyday life. Rembrandt revolutionized printmaking by combining etching with drypoint in novel ways to achieve rich tonal contrasts, expressive textures, and a striking interplay of light and shadow. His ability to vary lines and the selective inking and wiping of the plates, combined with his choice of supports, such as Japanese paper (see lots 41, 43, 45, 46, 73 & 96) and vellum (see lots 18, 48 & 50), produced unique effects in each impression. Rembrandt's imagination and skill created a world filled with atmosphere and emotions, his narrative works often highlighting moments of intense drama and psychological depth. Rembrandt's fame was widely disseminated, chiefly through his prints which have been eagerly collected ever since his own day and have continued to inspire artists for centuries.

Rembrandt was a keen observer of the world around him but, like Peter Paul Rubens (1577-1640) a generation earlier, he also took inspiration from works by the great artists of previous generations, such as Albrecht Dürer and Raphael, among many others. Unlike Rubens however, who travelled widely and spent eight years in Italy, Rembrandt hardly ever left the province of Holland. His teachers, Jacob van Swanenburgh in Leiden and Pieter Lastman in Amsterdam, both had spent several years in Italy. They certainly introduced Rembrandt to the wonders of Ancient and Italian art and architecture through drawings and prints. In 1632, shortly before his death, Lastman owned only one large album with prints, but he also had about 150 unspecified books which could have included further albums of prints and drawings. While stellar Italian paintings occasionally passed through Amsterdam – most famously Raphael's *Portrait of Baldassare Castiglione* (Musée du Louvre, Paris), which Rembrandt recorded in

a pen and ink drawing (Albertina Museum, Vienna) – it was to his own collection that he turned time and again to explore the world beyond his home country. Sometimes called encyclopaedic and certainly inspired by cabinets of curiosities, Rembrandt's rich collection encompassed natural specimens as well as objects made by people from across the globe, ranging from minerals to shells, and from South-East Asian weapons to non-European musical instruments. At its core, however, were artworks. The inventory of his house on Sint Anthonisbreestraat in Amsterdam (today part of the Rembrandt House Museum) was drawn up in 1656, after Rembrandt declared insolvency. It lists ancient sculptures (probably mostly plaster casts), some 130 paintings, including works attributed to Raphael and Giorgione, as well as albums of prints and drawings.

Rembrandt's *kunstboeken* (albums) were listed separately in the *kunstkamer* (art cabinet) and comprised eight albums of drawings, three of prints and drawings, 31 of prints only, four boxes of various prints, and no less than 27 albums containing drawings and prints by Rembrandt himself. He owned significant numbers of prints by and after designs by artists ranging from Mantegna to Raphael, Michelangelo, Barocci and the Carracci family, and from Schongauer and Holbein the Younger to Pieter Bruegel the Elder, Goltzius and van Dyck. According to the list, he also had the complete oeuvres of Titian (as far as available in prints) and Maarten van Heemskerck. The presence of three empty albums in the inventory seems to indicate that at least some of them were collated by Rembrandt himself. It is known that he acquired entire albums as well as bulk lots and individual prints at auctions in Amsterdam. In 1637, for example, he purchased 36 lots of prints at the sale of the painter Jan Basse the Elder, the most expensive being a single print by Raphael (that is, most likely, by Marcantonio Raimondi) for 12 guilders. A year later, he acquired 26 lots of prints at the sale of the merchant Gommer Spranger (nephew of the painter and designer of prints

Bartholomeus Spranger), including nine sets of Dürer's *Life of the Virgin*, consisting of twenty woodcuts each, at 1 guilder 16 stuivers per set. There is reason to believe that these were later editions, produced from his woodblocks after Dürer's death. It seems likely that Rembrandt intended to sell some of these (and may well have done so). Ernst Brinck, burgomaster of Harderwijk, a town some sixty kilometres east of Amsterdam, reported in 1642 that Rembrandt had spent the enormous sum of 179 guilders – about the annual wage of an unskilled labourer – for Lucas van Leyden's excessively rare engraving of *A Beggar Family*, the so-called *Uilenspiegel* (fig. 1) The 1656 inventory lists two volumes of prints by Lucas, one of his woodcuts and another containing his engravings. Intriguingly, in 1668, the year before he died, Rembrandt gave as collateral for a loan of six hundred guilders a third album, not identical with either of the previous two and containing Lucas's entire oeuvre of prints as well as some drawings by him. It is unlikely that he had the means to acquire such a valuable collection of Lucas's works after his insolvency in 1656. Could he have removed this precious volume from his household prior to the inventory being drawn up?



Fig. 1 Lucas van Leyden, *A Beggar Family* ('*Uilenspiegel*'), 1520. The Rijksmuseum, Amsterdam. Digital image: Courtesy Rijksmuseum.

Like the Lucas volumes, most of the albums in Rembrandt's *kunstkamer* were organised by artists rather than by subjects (as, for example, in Samuel Pepys's print collection). He was a collector of artist's works rather than images. This is also indicated by an album of proof impressions of prints after designs by Rubens and Jordaens, a true collector's item. Rembrandt's expertise and knowledge must have been considerable. While a collection of this calibre certainly gave Rembrandt the status of a gentleman-collector, its main purpose was to provide inspiration for his own work. Most often he chose models for religious scenes and for figures, while nature, as it were, provided the model for his landscapes.

Early in his career, in his hometown of Leiden, Rembrandt produced several small etchings of beggars and disabled people, such as *A Beggar with a Wooden Leg* (see lot 69). It has long been recognised that for the theme as well as individual figures and features, he turned to Callot's series of beggar prints (fig. 2). Also well-known is Rembrandt's creative competition with Jan Lievens, his fellow artist in Leiden. Interestingly, after he had left for Amsterdam, Rembrandt produced some etchings after prints by Lievens which are careful re-interpretations (albeit in reverse) – one might say free copies. In some instances, it has been difficult to separate their hands, and a few etchings have in the past been attributed to either Lievens or Rembrandt (see lot 85).

A good example of Rembrandt's 'literal approach' to his models is *Christ driving the Moneychangers from the Temple* (see lot 42). The figure of Christ he lifted straight from Albrecht Dürer's woodcut (fig. 3). However, Rembrandt chose a horizontal format, allowing him to embed the figure in a dynamic composition that blends drama with the comic – such as the owner of the fleeing young ox being dragged behind. He also elaborated on the architecture. In a similar

'literal' manner, Rembrandt introduced the figure of the Centurion in the first state of his majestic *Christ crucified between the two Thieves: 'The Three Crosses'* (see lot 48); it is borrowed from the so-called Master of the Die's engraving (see p. 115).

In the light of Rembrandt's frequent use of Dürer prints, the absence from the 1656 inventory of the latter (and indeed of Callot prints) is notable. Only Dürer's *Four Books of Human Proportion* are listed. As with the third Lucas album mentioned above, it seems that those containing the work of Dürer had been removed from the house or, perhaps less likely, had already been sold. It should, however, be noted that after 1658, the year his belongings were eventually sold at auction, Rembrandt only produced two more etchings with narrative subjects, *Peter and John Healing the Lame Man by the Temple Gate* (see Christie's, London, 5 December 2024, lot 33) and *Jupiter and Antiope: Large Plate* (Christie's, London, 7 December 2023, lot 69), both in 1659. Although the latter is clearly based on an etching by Annibale Carracci, this may indicate that in general Rembrandt lacked the inspiration from his print collection that had been so productive in the previous three decades.

Sometimes, Rembrandt used his models more freely, in an 'inspirational' way, such as when he produced *The Virgin and Child in the Clouds* (see lots 54 & 55). While his Madonna and Christ Child are perhaps based on observation, the setting in the clouds and the radiant light behind Mary reveal that Rembrandt knew Federico Barocci's etching (fig. 4). Curiously, Rembrandt did not remove from his copper plate the small head of a previous design but rather turned the plate around by 180 degrees and worked over it. This ghostly head features upside-down in the cloud, obscuring the position of Mary's left leg proper and could at first glance be mistaken for a putto (as they appear in Barocci's print).



Fig. 2 Jacques Callot, *The Beggar with a Wooden Leg*, 1622-1623. The Rijksmuseum, Amsterdam. Digital image: Courtesy Rijksmuseum.



Fig. 3 Albrecht Dürer, *Christ driving the Money-changers from the Temple*, 1508. The Metropolitan Museum of Art, New York. Digital image: Courtesy The Metropolitan Museum of Art.



Fig. 4 Federico Barocci, *Virgin and Child in the Clouds*, 1581-1582. The Rijksmuseum, Amsterdam. Digital image: Courtesy Rijksmuseum.



Fig. 5 Andrea Mantegna, *Virgin and Child*, 1465 - 1475. The Rijksmuseum, Amsterdam. Digital image: Courtesy Rijksmuseum, Amsterdam.



Fig. 6 Jean-Baptiste Greuze, *Claude-Henri Watelet*, circa 1765. Staatliche Kunsthalle Karlsruhe. Digital image: Courtesy Staatliche Kunsthalle Karlsruhe.



Fig. 7 Thomas Worlidge, after Rembrandt, *Portrait of Sir Edward Astley*, 1762. The British Museum, London. Digital image: © The Trustees of the British Museum.

When Rembrandt used such models, he took an inconsistent approach towards orientation. It is not always obvious whether Rembrandt's own compositions required keeping or reversing the original direction. As with the Centurion, Rembrandt observed the direction of Andrea Mantegna's *Virgin and Child* (fig. 5) when including it in his etching of the *Virgin and Child with a Cat and Snake* (see lot 37). With Dürer and Barocci, however, he seems to have worked from the prints straight onto the copper plate, thereby reversing the figures. Many of his etchings demonstrate this indifference towards orientation, resulting from his immediate working on the plates, as evidenced also by the virtual absence of preparatory drawings for his prints. This sometimes resulted in curious or erroneous details, such as a sword worn on the right (see lot 53) and, famously, *The Shell* (*Conus marmoreus*) (see Christie's, London, 7 December 2023, lot 70) twisting anti-clockwise, which never occurs in nature.

The examples mentioned so far demonstrate Rembrandt's broad knowledge and assured command of the available repertoire of prints, past and contemporary. By using a famous artist's model in a literal or inspirational way, Rembrandt also paid homage to them. At the same time, he entered a contest with fellow artists and collectors, who would have scrutinised his etchings (and paintings) for such references – which one can only recognise and converse about if equipped with the required expertise and knowledge.

A much more complex and subtle way of referencing – and reverence – is to emulate models. (Artistic emulation is the process by which an artist studies and rivals the work of admired predecessors or contemporaries, seeking not just to reference or imitate but to surpass them.) Rembrandt repeatedly engaged in consciously reinterpreting and adapting models by other artists to create works that aspired to challenge and exceed them. A prime example is *Christ Presented to the People* ('*Ecce Homo*') (see lot 47), one of Rembrandt's largest and most ambitious prints, executed entirely in drypoint. It is a direct response to Lucas van Leyden's famous engraving (see p. 110) of the same subject. The similarities are quickly recognised, especially when Rembrandt's composition is reversed, as it would have appeared on the copper plate: framed by architecture on three sides, Christ is presented by Pilate on an elevated dais, in front of which a crowd has gathered, with

a flight of stairs flanking it on one side. While there are many more details that feature in both works, such as the shape of the gate at the back of the podium and the spectators at windows, Rembrandt fundamentally changed the impact of the composition. He lowered the viewpoint and 'zoomed in', creating a stage and bringing the viewer much closer to the protagonists. The claustrophobic aspect is enhanced by the absence of a view beyond the courtyard. The spaces above the receding parts of the building on either side of the central risalit are left blank and give no impression of the sky that – in theory – should be visible there. In addition, Rembrandt transformed Lucas's jeering crowd into individuals responding to the scene with a variety of gestures and expressions reflecting their emotions. In short, whereas Lucas had enhanced the narrative and expanded the setting, Rembrandt re-focussed, emphasizing the performative act of the presentation and its emotional dimensions.

It is interesting to note that while Rembrandt trained his pupils to follow him closely in paintings and drawings, often of the same subjects, few picked up the etching needle and none became a prolific printmaker. Did Rembrandt reserve etching for himself and not teach it actively? Or did pupils feel intimidated by the supreme quality (and sheer quantity) of Rembrandt's etchings? Either way, he did not leave an immediate legacy and while there was a slight hiatus in creative responses to Rembrandt etchings in the late 17th and early 18th centuries, collectors remained keen on his prints. Although Rembrandt's works did not conform to the ideals of an emerging polished and cleansed 'classicism' in European art and taste, his works were admired for their emotional depth and expressive use of etching and drypoint techniques. Rembrandt's rich artistic legacy and the ever-rising demand for his prints first emerged in France before spreading to Germany and particularly Britain. In the British Isles, the 'craze' for Rembrandt prints, as the eminent writer and collector, Horace Walpole described it, culminated in the mid-18th century. Collectors and dealers benefitted from the first catalogue of Rembrandt etchings, published by Edmé-François Gersaint in 1751, with an English edition following a year later. The increasing demand for Rembrandt's etchings fuelled a market for copies, some of them deliberately deceptive, and for forgeries. At the same time, his prints provided a tremendous source of inspiration. Rembrandt's *Portrait of Jan Six* (see lot 16), for example, was chosen by Jean-Baptiste Greuze (for a *grisaille* painting) and



Fig. 8 Cecilia Lucy Brightwell, after Rembrandt, *Landscape with Cottage and Haybarn*, 1835. The National Galleries of Scotland, Edinburgh. Digital image: © National Galleries Scotland. Purchased 2021.

Thomas Worlidge (figs. 6 & 7), or perhaps, more likely, by their sitters: Claude-Henri Watelet was a wealthy collector, writer and prolific Rembrandtesque amateur printmaker, while Sir Edward Astley amassed one of the greatest collections of Rembrandt etchings of all time, which included '*The Three Crosses*' on vellum offered in this sale, among others (see lots 48, 82 & 96).

The *Portrait of Jan Six* was exceptionally rare, as the plate remained (and still is) with the Six family. Most of Rembrandt's copper plates were reprinted time and again by various publishers ever since he had lost possession of them in the wake of his insolvency. A large



Fig. 10 Glenn Brown, *Half Life (after Rembrandt) 1*, 2016. Artwork: © Glenn Brown (Photograph: Mike Bruce)

group remained together for the better part of 250 years. Watelet acquired no fewer than 83 of Rembrandt's etching plates; they were later purchased by Pierre-François Basan, who in 1789 printed and published a *recueil* of the restrikes (see lot 101). Constant printing wore out the plates and many were reworked over the centuries. 'Captain' William Baillie, for example, after a military career became an art dealer and an accomplished printmaker, producing copies and Rembrandtesque etchings. Infamously, he reworked the '*Hundred Guilder Print*' (see lot 45), then pulled a limited edition in 1775, including some 'luxury' impressions on silk, and subsequently cut up Rembrandt's plate (an early case of 'cancelling' a plate to preclude further editions), producing additional prints from the fragments.

In the 19th century, the production of astonishingly accurate copies, such as those by Cecilia Lucy Brightwell (1811-1875), continued (fig. 8; see also lot 60). The second half of the century saw the so-called 'etching revival', largely inspired by Rembrandt's printmaking, spreading across Europe. Its initial main exponents in Britain were James Abbott McNeill Whistler and Seymour Haden. The latter produced a large body of etchings, often with drypoint (fig. 9), imitating Rembrandt's effects and also printing on a variety of papers. Haden was also a pre-eminent collector of Rembrandt's etchings; he owned the magnificent first state of *Saint Jerome in an Italian Landscape* sold from the Josefowitz Collection (Christie's, London, 7 December 2023, lot 31). Fuelled by the growing public awareness of Rembrandt's etchings through exhibitions and illustrated books, the 'etching revival' became a significant artistic and art



Fig. 9 Sir Francis Seymour Haden, *The Little Boathouse*, 1877. The National Galleries of Scotland, Edinburgh. Digital image: © National Galleries of Scotland. Mr Thomas Barclay Bequest 1940.

market force that lasted well into the 20th century. As a source of inspiration for artists, Rembrandt has been less prominent in the last hundred years than he used to be, although his works (paintings perhaps more than prints) stimulated Picasso and Kitaj as well as Leon Kossoff and Frank Auerbach. More recently, Glenn Brown has produced paintings, drawings and prints inspired by Rembrandt's art. For his set of six large etchings, *Half-Life (after Rembrandt)* (fig. 10), Brown reworked Rembrandt's fantasy heads (*tronies*) digitally, transforming the original's lines into his own characteristic thickets of dynamic flourishes. The images are then etched onto copper plates and printed atop one another, creating a sense of alienation in the appropriation. Brown's innovative approach to Rembrandt's artistic legacy as well as his experimental printmaking would undoubtedly have intrigued the master himself.

Tico Seifert
Edinburgh, September 2025

Dr Christian Tico Seifert has been Senior Curator at the National Galleries of Scotland since 2008. He has organised many exhibitions, including the award-winning *Rembrandt: Britain's Discovery of the Master* (2018) and, most recently, *Dürer to Van Dyck: Drawings from Chatsworth House* (2024-25). His current projects include studies on the British printmaker John Baptist Jackson (1703-c.1773), on Adam Elsheimer (1578-1610), and an exhibition on the extraordinary life and work of the disabled German 'showman', draughtsman and calligrapher Matthias Buchinger (1674-1739).

SAM JOSEFOWITZ: THE REMBRANDT COLLECTION AND ITS CONTEXT

by Nicholas Stogdon



Sam Josefowitz (1921-2015)

The painter-printmaker can be a painter who early discovers printmaking (Dürer, Rembrandt, Picasso), or more rarely a printmaker who comes to painting, perhaps having trained as an engraver; will think of these two forms, if not necessarily of equal status in the world, as commensurable means of creativity with a potential for financial and reputational reward; and would (or should) be sufficiently entrepreneurial to distribute or arrange the distribution of their printed oeuvre – in contrast to those legions of printmakers who, from the 16th century until the invention of photography, merely enriched a publisher. For the painter, etching became the medium of choice, once it had become commercially viable (the plates used by early practitioners were of iron and soon rusted, so Dürer abandoned it), because it only required, at least for a beginner, an ability to draw, while engraving took years of training.

That Dürer and Rembrandt, a study in contrasts, the one grave and disciplined in his life as in his art, the other not so, were and remain the most esteemed and successful exponents of this breed is manifested by the survival of great numbers of contemporary impressions from most of their plates (let alone later ones of Rembrandt's, whose matrices became assets valuable to publishers until the 20th century). Some explanation of this is due, in the present context, as to why this should be so. Rembrandt started to make prints in 1625 or 1626 (see lot 35) and was soon set on the course of intensive investigation and the restless experimentalism which was to characterise his career. As his confidence grew he began, in 1628, to sign and date his etchings and it was not long before ones by, and even after him, were being copied in Paris and elsewhere. His inexhaustible inventiveness, typified in his early career by those many studies of attitude and expression which were so attractive to artists and publishers abroad, appealed to his contemporaries as much as to those often grudging later 17th- and 18th-century commentators who were otherwise predisposed to a more academic or decorous mode and a concomitant fastidiousness in choice of subject matter. His use of drypoint, never fully exploited by earlier printmakers, was initially used to intensify passages in his etchings, though often to only short-term advantage, and he sometimes resorted to it out of inexperience, or laziness. Later on he came to use it as a fully-fledged means of expression, as a sort of simulacrum of the impasto of his paintings, having come to terms, we have to assume, with its mutability. His inventiveness is a consequence of a seemingly never-satisfied striving for command of every means of expression within a given discipline; in the prints, of the drypoint or etching needle on a copper plate, of the plate's subsequent manipulation in the acid bath, and in the wiping of ink which made it possible to create a wide variety of effects from the same matrix. And it is this sense of progress

towards an end, not perfection in any conventional sense, to which the appeal of the prints has been due; shifting trajectories are the norm, not the exception. Though as if to acknowledge that Rembrandt did not stand wholly outside the parameters of 'convention', or to state that to a certain extent it was the 'art of Rembrandt' that mattered, the market made its own declarations: the most fully resolved plates, generally speaking, made the most consistently advanced prices from early times. These were *Christ healing the Sick* (called '*The Hundred Guilder Print*') (see lot 45), the *Portrait of Jan Six* (see lot 16), both brought by Rembrandt to a 'high degree of finish', and the large upright *Christ before Pilate* and *The Descent from the Cross*, both the product of a close but short-lived collaboration with Jan van Vliet.

The status of 'finish' within each class of subject matter is an interesting topic, as is the market's view, which reflects preferences in any given period. But what is also fascinating and not so easy to explain is the acceptability and even clamour for that considerable number of plates which, early in their existence at least, had technical imperfections of such a pernicious sort that one might have thought that no impressions would have been issued at all, let alone numerous ones: plates foul-bitten and ill-bitten, with over-heated and perforated grounds, full of grainy areas which could not all be disguised as atmospheric effects, and craquelure which would do credit to a *trompe-l'oeil* painter. And, following this train of thought, we note the many imperfect impressions that were cast on to commercial waters, from botched and better executed plates alike, ones with printer's creases, slipped printing and double printing. But sold they were, and prized to this day; the allure must be the thing, overriding any seeming lack of concern for niceties of appearance.

For the prints, at least, Rembrandt had two markets, a general and a specialised one, rather than a single and potentially finicky individual customer (as for a painted portrait), to decide what was acceptable and what was not. At least a part of this market clearly had an appetite for these quirky products, which can scarcely be equated with the traditional role of the print, from the artist's own hand or not, as a means of disseminating his 'art', or renown. No doubt some element of the appeal lay in that part of the collecting spectrum occupied by the newish craze for variety, with a distant parallel in the issue of Nanteuil's portraits with miniscule differences of state comprised merely of marginal flicks and dots. If the acidulous Arnold Houbraken thought of many of Rembrandt's alterations as ploys, and cynical ones at that, whose were the more so! It would be fair to add, too, that if the rules obtaining in the art and practice of etching and drypoint can be so described, Rembrandt rewrote them.

Rembrandt's affairs unravelled disastrously as a result of his incautious and unwise purchase of a grand house; shocks to economic and social life and a decline in his portrait commissions put payments on it, and its running costs, beyond his means. He seems to have lost control of his plates around 1653, and Erik Hinterding's research has shown that there is an abrupt cessation of accumulating paper supplies after this date, which is highly unusual; for normally a printmaker, such as my own investigations have found to be the case with Martin Schongauer, and as is also true of Dürer, had a large and growing stock of plates and would use bigger and bigger batches of paper. But this is not the case with Rembrandt, whose later plates were printed on a sort of hand-to-mouth basis or in small editions on precious Japan paper and vellum. That said, he must at least have been freed from the quotidian grind of meeting a demand for impressions from his considerable stock of earlier plates. Three examples in this collection suffice to exemplify the range and audacity, the versatility of his response. The portraits of *Arnout Tholinx* (see lot 9) and *Lieven van Coppenol* (see lot 22) could not be more different. We do not know the exact circumstances of either commission, or even if that was what they were; but we can allow ourselves inferences. The first is among the greatest portrait prints ever made, but could probably never have existed in many more than the dozen or so impressions, in two states, which survive today, and is thus private in intent. The second has a different air of duty about it, was built up and then maintained over a number of states, and thus designed for a distribution to collectors (possibly by Rembrandt) and to a wider audience (by the self-aggrandising sitter). The evidence of *The Three Crosses* (see lot 48) however, points in two directions: arguably Rembrandt's most famous work of art, precisely because it is a print, and the greatest work of art in any of the print media, it was kept going against all the physical odds inherent in the medium of drypoint. It yielded up the usual limited number of impressions in the first two states, was revitalised in the third, then radically transformed to achieve longevity, and survives in over eighty impressions in the fourth state alone. In this instance it can hardly be said that Rembrandt had no concern for the long-term consequences of experimentation. His integrity and undimmed command of the medium are also demonstrated by the reflective late nude plates which effectively closed his career as printmaker, for he made only one (uncharacteristic) portrait between the *Woman with the Arrow* and his death in 1669 (see lot 23).

The market for Rembrandt's etchings has never dimmed, and diminished infrequently, due only to contrary economic winds. Occasional 'competition' at the top of the market has sometimes had some aesthetic rationale: high prices for Marcantonio Raimondi's prints in the 18th and 19th centuries were due partly to the status of engraving in the hierarchy of techniques, and partly to the prestige of Raphael. At other times market anomalies, more explicable in a social context, brought other classes of print to the fore: during the 'portrait mania' of the late 18th and early 19th centuries, an extra lot in the famous Barnard sale in 1784, a relatively unassuming etching of *Sir Thomas Chaloner* by Wenceslaus Hollar, then thought to be after Holbein, made £59.17.0, while five impressions of *The Three Crosses*, sold separately, made the combined price of £8.4.6; and in the early years of the 20th century, when enormous sums were paid for English mezzotints and colour plates, a record price for a print, £3045, was set in 1923 for a mezzotint after Sir Joshua Reynolds. This was superseded the following year by the Josefowitz portrait of *Arnout Tholinx*, in Rembrandt lore the most famous impression of his rarest portrait, which made £3780. The self-same impression of the mezzotint appeared in 2013, and sold for £1100!

The contemporary market for Rembrandt's richly varied oeuvre is not easy to demonstrate, beyond stating the obvious that there must have been a large demand because so many contemporary impressions survive. Apart from the book with his prints in the sale of his possessions, and record of the shipment of 189 prints to Antonio Ruffo which arrived in Sicily the month after Rembrandt's death, there is scant evidence. The comprehensive collection which belonged to J. P. Zomer (1641-1724) was sold in London in 1720-21. If great collections of Rembrandt prints were made and remained in Holland in the 18th century, and to a lesser extent in France and elsewhere too, the market migrated inexorably across the Channel and North Sea and remained firmly rooted in London until the later 19th century. After this the German and French museums and collectors came to the fore, joined by American dealers towards the end of the 19th century. The extraordinary fecundity of fine material in the markets of the past is now a cliché, but the truth; the variety of provenances of sheets in the Josefowitz collection gives a hint of it. If Barnard had five impressions of *The Three Crosses*, this was then a very inexpensive print compared with rare states of the rare portraits, of *Jan Six* and *Arnout Tholinx*. In some sale catalogues there are hundreds of Rembrandt lots. Often the same impressions are being recycled, and this is a reminder of how short-lived many cabinets have been, even quite well-known ones; death, recklessness, boredom, bankruptcy and mortal illness, all have prompted dispersals. George Hibbert supposedly sold his prints in 1809 'to portion one of his daughters'. Yet other cabinets have remained unseen for decades or more than a century; the main buyers of the 1920s, such as Isaac de Bruijn and his wife Johanna Geertruida van der Leeuw, and Frits Lugt, suddenly had on offer in the 1924 Edward Rudge auction at Christie's, the collection of a bygone era, in quantities of impressions and a variety of states that would have been exciting in the 18th century when Rudge had started to buy (he died in 1846). Some great early 20th-century collections, such as those of J. P. Morgan and Edmond de Rothschild, became institutionalised, as much later did that of Frits Lugt, a significant presence from the 1920s onwards. From 1922 the 339 Rembrandts of Otto Gerstenberg's almost all went to the United States; he owned three impressions of *The Three Crosses*, two later impressions of the *Ecce Homo* and only a copy of *Arnout Tholinx*, though he had many fine sheets including two in the Josefowitz collection. Both these then belonged to Harris Whittemore (d. 1927), who had a smallish but exceptionally choice group of old masters, and it was from his heirs that Richard Zinser, by the early 1940s an expatriate, bought numerous exceptional prints, including the *Tholinx* portrait which had been acquired for Whittemore in 1924 (the underbidder being Lugt). Zinser had become a print dealer by then, but he formed a collection comprising almost all the best sheets that he handled; whatever the artist, these were on the whole of the very highest quality, particularly the Rembrandts, and I was able to acquire for Sam Josefowitz some of the rarest, including again the *Tholinx*, *Old Haaringh* (see lot 17) and *Young Haaringh*, and the so-called *Spanish Gypsy*. The one great rarity that Sam regretted missing, but had not bought as he had recently suffered a grievous bereavement, was the Barnard impression, also once Zinser's, of *The Phoenix*.

Opportunities vaguely comparable to those of an earlier era diminished markedly after the Second World War; but nuggets were to be found. Dwelling only on prints that later belonged to Josefowitz, one notes first Eldridge Johnson's collection, sold in New

York in 1946. The collection of the Weisbachs, father and son, was sold in 1954. Some old collections re-surfaced: Carlyon's, an early 19th century one, was bought by Colnaghi's in 1959-60 (see lot 27), and the appearance of the Cronstern prints, at Christie's in 1991 and 1992, was a welcome surprise. The Rembrandts in this latter collection had mostly been acquired in the 18th century, with the first state of the *Ecce Homo*, bought by Josefowitz, the most valuable item in an early inventory, while *The Shell* added in the 19th century, was another Josefowitz purchase. Felix Somary's collection was split between heirs; from it came the first state of *The Entombment*, the fourth state of *The Three Crosses*, and, later, *Abraham entertaining the Angels* on Japan paper. Also divided between heirs was Albert Blum's collection; some of it was sold at auction, and some privately by August Laube, notably the fifth state of the *Ecce Homo* (see lot 47).

Considering their presentation in two-volume hardback catalogues, the collections of Gordon Nowell-Usticke (1967, 1968) and Viscount Downe (1970, 1972) were not exceptional, though there were some fine sheets in the former, such as the first state of *The Flight into Egypt: a Night Piece* (see lot 39) then bought by Zinser. Josefowitz's first large batch of auction acquisitions was from the Downe sale, mainly through Ira Gale; they bought a group of rare little self-portraits and other early, if modest, plates (see lots 2-5, 14, 22, 25-26, 28, 33 and 56). It had been a chance encounter on a plane, in 1968, with this decidedly eccentric dealer, that Sam's foray into the world of prints really begins. Gale, an American expatriate living in London, was an audio engineer but also an art dealer (and was to bring Andy Warhol's play *Pork* to London in 1971). On the flight he was reading the 1966 Tate Gallery catalogue of Pont-Aven pictures to which Sam had lent liberally. The next day Gale sold him a Gauguin monotype and his first two Rembrandts; in June that year Gale bought the severely cut first state of *The Three Crosses*, and when selling it to Sam in 1970 explained the odd truncation of the vellum as reflecting the shape of the hind-quarters of the beast that had involuntarily given up its skin to a good cause!

Many other early acquisitions were on the whole rather unsure, as can be imagined, and made at secondary galleries. Later came more selective purchases from public sales, such as that of Otto Schäfer (see lot 96), but more important were the good relations established with various dealers: particularly, as early as 1969, with August Laube (d. 1989), an astute and knowledgeable man who over the next decade and a half sold or acquired for Josefowitz many of his most outstanding prints. From Robert Light came such significant additions to the collection as *The Three Trees*, the first state of *Jan Lutma*, *Goldsmith*, the third state of *The Entombment*, all from the fine ensemble formed with his help by Charles Cunningham, whose collection also yielded up *Jacob's Ladder* (see lot 27), the third state of *The Three Crosses* and *The Clump of Trees with a Vista* (see lot 66).

So, in leaner times for collectors, the making of the Josefowitz Collection has of necessity been a matter of persistence; forty years of good advice, patient self-education, and imagination. Opportunities are lost through bad timing, and some states of various prints will never again be seen on the market. But today's buyer of old master prints stands on the shoulders of others who have gone before, which is part of the fascination. Among the great collectors of the more distant past represented herein are many who are renowned, and others who deserve to be: Astley, or one should

say Arthur Pond, Aylesford, Hawkins and Buccleuch, Baring, Barnard, Joseph Browne, Esdaile, Griffiths, Haden, Joseph Harding, Hibbert, Houbraken, Baron van Leyden, Maberly, Pole Carew, the collection associated with Remy's name, Röver, Rudge, Six, Verstolk, and John Woodhouse. Scarce and fine quality sheets do appear, and once a good structure has been established, the chance to add flesh and colour can occur surprisingly often, for oddities and impressions which might not suit a conventional taste, or be a desideratum of a 'highspot' collector, give context and character. Money is required, of course, but the imagination is needed to make a real collection and not just a spotty ensemble of the best available impressions of a narrow range of the better-known subjects. Increasingly confident connoisseurship and intellectual satisfaction follow. Sam had these advantages: he was not ashamed of his early forays into the market - they were part of the experience - and he came to understand the merits of having numerous states of the same plate, and even the place in a collection of a sheet in compromised condition that nevertheless spoke to its companions. Chance always plays a part too: an impression that the market sniffed at, such as the curious impression of the *Descent from the Cross by Torchlight* (see lot 49), picked up reasonably after a sale in 1987, was made sense of soon after, in this case by the Seymour Haden impression of the same subject, bought in 1988.

It is perhaps surprising that no other private collection formed in the last century will have matched this one for its comprehensiveness. If the most spectacular individual masterpiece is the portrait of *Arnout Tholinx* (see lot 9), the only impression on the market in the 20th century, the most appealing feature of the collection is the remarkable accumulation of different impressions of the same print, ones that show additions or subtractions or solutions of a creative or even of a practical nature, others that display the uses of varied supports for different effects, and yet others that combine these attributes. There are the first (see lot 39), third and final states of the *The Flight into Egypt* (see lot 40); two impressions of *Christ Preaching* ('*La Petite Tombe*'), one on European paper, another on Japan (see lot 46), both early but in dramatic contrast; three states of the *Ecce Homo* (see lot 47) and of *The Three Crosses* (see lot 48); three impressions of *The Entombment*, including a first state on pale oriental paper and a later, utterly sepulchral one, on vellum (see lot 50); a magnificent first state on a deep-toned Japan paper of *Saint Jerome reading in an Italian Landscape* and two impressions of the second state (see lot 59), one on oatmeal paper. Among the landscapes are the very rare first state of *The Omval*, and a second state (see lot 63); the portraits include two impressions, both once in the celebrated Hawkins collection, of *Old Haaringh*, one on vellum (see lots 17 and 18), and no less than five impressions of *Jan Lutma*, two first states, one very early, one almost certainly a maculature, and three impressions of the second state, on Japan (see lot 20), on oatmeal and on European paper. Finally, there are no less than five different plates represented by an ordinary impression and a counterproof. (see lots 54-55 and 97-98)

Nicholas Stogdon, Oxfordshire, August 2023

Nicholas Stogdon, scholar and print dealer, was the author of the catalogue of this collection, published privately in 2011 under the title *A Descriptive Catalogue of the Etchings by Rembrandt in a Private Collection, Switzerland*.



THE SAM JOSEFOWITZ COLLECTION

GRAPHIC MASTERPIECES BY REMBRANDT VAN RIJN – PART III

AUCTION

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ACKNOWLEDGEMENTS

For the third and final time, we would like to thank everybody who contributed to this catalogue and made this sale possible. Above all, we are grateful to the late Sam Josefowitz, and to his family for their continued trust and graceful cooperation; and to Tico Seifert and the late Nick Stogdon for their introductory essays. For catalogue notes, proof-reading, study room visits, tours, paper conservation, framing, mounting and hinging, art handling, photography and image editing, provenance research, copyright clearance, catalogue production, marketing, exhibition design, and generous advice, inspiration, support, patience, and countless hours of work, we would like to thank: Françoise Adam, Zoe Ainscough, Stijn Alsteens, Noël Annesley, James Baskerville, Rob Bennett, Katherine Begg, Zack Boutwood, Lorenzo Bulichelli, Hugo Chapman, Ollie Chapman, Frédérique Darricarrère-Delmas, Lizzy Dawnay, Dominic duPlooy and his team, Adrian Eeles, Stuart Elwell, Gino Franchi, Carlo Galliani, Chiara Gallo, Alex Gill, Keith Gill, Natasha Haining, Caroline Harrison, Olenka Horbatsch, Oliver Hunn, Emma Kallmeyer, Sophie Kappellides, Sophie Khan, Daniel Kenyon, Henriette Kroepelien, Armin Kunz, Charlotte Lee, David Llewellyn, Richard Lloyd, Dominic Lynch, Murray Macaulay, Sarah Mallory, Guillem Matallanas Riba, Samantha Moreno, Marina Nekliudova, Elijah Nicholson, Nadine Orenstein, Eliza Owen, Victoria Pap, Jussi Pykkänen, David Ratcliffe, Tom Rassieur, Ted Sandling, Isabella Scott Well, Nina Senger, Ben Smith, Neil Smith, Sean Smith, Martin Sonnabend, Gaspard Vennin, Carole Wagemans, Steve Ward, Sloane Warner, Betsy Wieseman and Letizia Treves.

Stefano Franceschi Tim Schmelcher Emily Wood



9

SELF-PORTRAITS





(actual size)

*1 LEARN MORE

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

*Self-Portrait with curly Hair and white Collar:
Bust*

etching
circa 1630
on laid paper, without watermark
a very good impression of the second, final state
beginning to show some wear (as is common)
printing with good contrasts and a light plate tone
with narrow margins
in very good condition
Plate 58 x 50 mm.
Sheet 60 x 52 mm.
£12,000-18,000
US\$16,000-24,000
€14,000-20,000

PROVENANCE:
With David Tunick, Inc., New York.
Sam Josefowitz (Lugt 6094); acquired from the above in 1973; then by
descent to the present owners.

REFERENCES:
Bartsch, Hollstein 1; Hind 33; New Hollstein 66 (this impression cited)
Stogdon p. 254

Rembrandt as an artist has often been called a rebel, and we sense his rebellious nature in this delightful little self-portrait, as he defiantly looks back at us from under a huge, unruly mop of hair, of which he was clearly proud. Today, we recognise him immediately by his round features, large fleshy nose and curly hair, but back then he was just starting off as a young artist in Leiden, about 23 years old. And yet, there is already a surprising air of confidence about him, with his faint smile and half-closed but piercing eyes.

Self-portraits formed an important part of his early practice as a printmaker, presumably as a means of training his skill as a draftsman and etcher. The present plate is one of the earliest - in fact Adam Bartsch made it the very first of his catalogue raisonn .

Peter Schatborn saw a close relation to a drawing in the British Museum (inv. no. Gg.2.253; Benesch 53) and also to the painted self-portrait at the Germanischen Nationalmuseum, Nuremberg, both dated to around 1629, especially in the way the face is lit (see Hinterding, 2008, p. 41). As early as this, Rembrandt was already preoccupied with the handling of light and shade, as he daringly leaves one side of his face covered in darkness, apart from a tiny glint in his left eye.



(actual size)

*2 LEARN MORE

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

Self-Portrait with Cap pulled forward

etching with touches of drypoint
circa 1630
on laid paper, without watermark
a very fine impression of the rare sixth state (of ten)
printing sharply and darkly, with strong contrasts and depth
with narrow margins
generally in very good condition
Plate 50 x 43 mm.
Sheet 52 x 44 mm.
£10,000-15,000
US\$14,000-20,000
€12,000-17,000

PROVENANCE:
With P. & D. Colnaghi & Co., London (with their stocknumber C. 26364 in pencil verso).
Richard Dawnay, 10th Viscount Downe (1903-1965), Wykeham Abbey, Yorkshire (Lugt 719a); his posthumous sale, Sotheby's, London, 26 November 1970, lot 21.
Sam Josefowitz (Lugt 6094); acquired at the above sale (through Ira Gale); then by descent to the present owners.

REFERENCES:
Bartsch Hollstein 319; Hind 58; New Hollstein 71 (this impression cited)
Stogdon p. 340

This lovely little print is a very fine example of the early, almost stamp-sized self-portraits Rembrandt created in his early years as a printmaker. For the young artist, the purpose of these small facial sketches (called '*tronies*' in Dutch) was to flex his artistic muscles, to study the physiognomy of a person and the play of light and shadow on a face, and to convey emotional states and fleeting expressions. It seems he simply used himself as a model - the resulting self-portraiture being almost coincidental. In the present print, unlike the first one in this catalogue, Rembrandt is already introducing interesting headgear and garments to the image, a characteristic of many of his later self-portraits, in this case a cap and a fur coat. Whether he just liked to dress up or these were clothes he actually wore, these costumes added variety and gave him the opportunity to render different textures and surfaces, in addition to his frizzy hair and full face. The soft cap pulled forward casts a shadow on his forehead, the profile facing to the right is more pronounced and his eyes are cast downwards, giving him a pensive, even slightly melancholic air, compared to the more confrontational previous one.

Of the ten states recorded in New Hollstein, Hinterding and Rutgers considered the first five entirely by Rembrandt's hand; for the present sixth to the ninth state they did not discard the possibility of minor reworks, possibly by his contemporary and early collaborator Jan van Vliet (1605-1668); only the rework on the tenth, final state they firmly attributed to another hand. This small and utterly charming self-portrait is rare in all but the final state, and even if there was any rework by another hand, Rembrandt's etching style and his facial features remain largely unaltered.

The present and the following three lots were among the first acquisitions of Sam Josefowitz through the rather eccentric art dealer (and sound engineer) Ira Gale, who had first sparked Sam's passion for collecting Rembrandt's etchings after a chance encounter on an aeroplane. These were acquired in 1970, at the first of two posthumous auctions of the Viscount Downe's collection, which Frits Lugt considered one of the most important private holdings in Britain - a respectable foundation for what became an unparalleled collection.



(actual size)



(actual size)

*3 LEARN MORE

REMBRANDT HARMENSZ. VAN RIJN (1606-1669) AND WORKSHOP

Self-Portrait in a slant Fur Cap: Bust

etching and engraving
circa 1631
on laid paper, without watermark
a very good impression of this uncommon little portrait
fourth state (of seven)
printing sharply, with good contrasts and inky relief
with a light plate tone and inky plate edges
with thread margins, fractionally trimmed on the platemark at lower left
in very good condition
Plate 63 x 57 mm.
Sheet 65 x 58 mm.
£5,000-7,000
US\$6,600-9,200
€5,700-7,900

PROVENANCE:
With P. & D. Colnaghi & Co., London (with their stocknumber C.26363 in pencil verso).
Richard Dawnay, 10th Viscount Downe (1903-1965), Wykeham Abbey, Yorkshire (Lugt 719a); his posthumous sale, Sotheby's, London, 26 November 1970, lot 8.
Sam Josefowitz (Lugt 6094); acquired at the above sale (through Ira Gale); then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 14; Hind 62; New Hollstein 97w (this impression cited) Stogdon p. 256

Depicted here with a furrowed brow and dressed in a slant fur cap, with his characteristic curly hair blending into the more densely etched fur coat that envelops him, this expressive self-portrait is reflective of Rembrandt's *penchant* for a certain flair and theatricality in his portraits. Indeed, across his printed *oeuvre* one can observe a clear predilection for interesting headgear that ranged from the quotidian to the extravagant, as illustrated in the present example. As characteristic of his early *tronies*, there is no suggestion of any background or narrative detail. The viewer's attention is focused on the artist's concentrated gaze and the textured garments, so effectively rendered in this charming print. The plate is only known in later states which were completed by another hand in the artist's workshop, mostly likely his early pupil and collaborator Jan van Vliet (1605-1668).

*4 LEARN MORE

REMBRANDT HARMENSZ. VAN RIJN (1606-1669) AND WORKSHOP

Self-Portrait in a Cloak with a falling Collar: Bust

etching and engraving with touches of drypoint
circa 1631
on thin laid paper, without watermark
a fine, dark impression of the seventh state (of nine)
printing sharply and strongly
with narrow margins on three sides, trimmed to the platemark at left
the edge of the sheet evened out at lower right
generally in good condition
Plate 66 x 55 mm.
Sheet 68 x 56 mm.
£6,000-8,000
US\$8,000-11,000
€6,900-9,100

PROVENANCE:
Richard Dawnay, 10th Viscount Downe (1903-1965), Wykeham Abbey, Yorkshire (Lugt 719a); his posthumous sale, Sotheby's, London, 26 November 1970, lot 9 (£ 350; to Prouté for Josefowitz).
Sam Josefowitz (Lugt 6094); acquired at the above sale; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 15; Hind 63; New Hollstein 98w (this impression cited) Stogdon p. 256

This intensely worked and arresting self-portrait is contemporary to the previous sheet and part of the same group of small, early face studies. Of the present plate, no impressions are known which can solely be attributed to Rembrandt. All of the nine known states show the hand of another etcher, probably Jan Gillisz. van Vliet (1605-1668), who, although a year older, became Rembrandt's pupil in their hometown of Leiden. The two cooperated during the first years of Rembrandt's career and it seems that for a while he thought of concentrating on painting and designing prints, and leaving the hard work of etching and printing to his pupil. A number of prints of this period appear to be based on Rembrandt's composition, but completed by van Vliet, as is likely the case with this portrait. At some point however, Rembrandt seems to have caught the 'printmaking bug' himself: he had discovered etching as a field worthy of exploration and it became a vital part of his own artistic practice. Rembrandt and van Vliet's collaboration only lasted for a few years, but was not without consequence for Rembrandt, as he began to etch more forcefully and aimed for greater contrast between light and shade, in the manner of the present plate, in many of his subsequent prints.

*5 LEARN MORE

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Self-Portrait in a soft Hat and embroidered Cloak

etching
1631
on laid paper, without watermark
a good impression of this very rare self-portrait
fifteenth, final state
with narrow margins on three sides, trimmed into the blank subject above
generally in very good condition
Sheet 143 x 133 mm.

£7,000-10,000
US\$9,300-13,000
€8,000-11,000

PROVENANCE:
Dr Christian David Ginsburg (1831-1914), Palmers Green (Lugt 1145); probably his sale, Sotheby's, London, 20-23 July 1915, lot 398 (with two others). Richard Dawnay, 10th Viscount Downe (1903-1965), Wykeham Abbey, Yorkshire (Lugt 719a); his posthumous sale, Sotheby's, London, 26 November 1970, lot 4. Sam Josefowitz (Lugt 6094); acquired at the above sale (through Gale); then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 7; Hind 54; New Hollstein 90 (this impression cited) Stogdon p. 255

The twenty-four year-old Rembrandt stands confidently, his piercing gaze looking out assuredly towards the viewer. Hinterding describes this as Rembrandt's 'first etched self-portrait proper' (Hinterding *et al.*, *Rembrandt the Printmaker*, p. 108), considering the earlier self-portraits more as '*tronies*' or character studies. It was common for early-career artists to use themselves and close family members as models, and Rembrandt depicted himself more often than any other printmaker. His early self-portraits are fascinating, not just for their portrayal of the young artist as he saw himself, but also as examples of Rembrandt's technical experimentation and innovation that is evident right from the beginning.

Here, Rembrandt portrays himself as a successful young man, wrapped in expensive clothing and in a posture of status and confidence, a reflection of his growing success during the period he moved from Leiden to Amsterdam. Hinterding notes that Rembrandt may have been inspired by a self-portrait by Peter Paul Rubens, which was reproduced as an engraving by Paulus Pontius in 1630. There are certainly similarities in the pose and luxurious garments, as well as the commanding gaze of both artists. Rembrandt's carefully constructed self-image reveals a conscious effort to appeal to affluent patrons, while showcasing his skill as a portraitist and his ability to render delicate textures.

The print exists in no less than fifteen states, most of which are trial proofs, providing a rare insight into his working process at the time. From refining small details of the face in the first six states to the addition and reworking of the cloak and lace ruff for the following five states, before the addition and then removal of the background, these states offer glimpses into his meticulous pursuit of tonal balance and technical mastery of the medium. Considerable risk was involved in making so many revisions to the plate, as the plate could have been damaged by the acid during the re-biting process - a problem Rembrandt encountered with other subjects around this time. Hinterding notes that the present final state, with the background removed by burnishing, may possibly not have been done by the artist himself, although the portrait itself remains unchanged and as the artist intended.

The *Self-Portrait in a soft Hat and embroidered Cloak* is a great rarity - no impressions have appeared at auction within the past twenty years.



(actual size)

*6 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)
Sheet of Studies: Head of the Artist, a Beggar Couple, Heads of an Old Man and Old Woman, etc.

etching
1632
on laid paper, without watermark
a fine, tonal impression of the second, final state
printing strongly, the plate impurities and accidental marks very prominent
with small margins and sharp plate edges
in very good condition
Plate 99 x 103 mm.
Sheet 102 x 107 mm.

£15,000-25,000
US\$20,000-33,000
€18,000-28,000

PROVENANCE:
James McBey (1883–1959), Scottish painter and printmaker, Aberdeen (not in Lugt), inscribed *McBey August 1912* in black ink *verso*.
With August Laube Kunsthandel, Zurich (their stocknumber 35870 in pencil *verso*)
Sam Josefowitz (Lugt 6094); acquired from the above in 1984; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 363; Hind 90; New Hollstein 115 (this impression cited)
Stogdon 141

The first of Rembrandt’s etched ‘study sheets’, this plate features a self-portrait of the artist surrounded by a beggar couple, a women’s head and two men’s heads etched at varying orientations. It has been debated whether this combination of motifs is significant. Perry Chapman offered one of the most compelling interpretations, suggesting that Rembrandt’s decision to place his own image amongst beggars reflects his fear of failure and of being unsuccessful. While the meaning behind his choice of subjects remains uncertain, the sketch-like appearance of the composition is certainly deliberate, since the present etching and others in this manner (see also lot 87) were printed in considerable numbers. Already in the 17th century, drawn study sheets were appreciated by art critics and highly sought-after by collectors, but Rembrandt was one of the first artists to create such images in the print medium.

The various study prints Rembrandt went on to create throughout his career (New Holl. 33, 59, 157, 161, 162, 177, 219, 260, 261) suggest that the concept of the unfinished, serving as a record of the artist’s ideas and ways of working, was popular. Offering an insight into Rembrandt’s creative process, they also proved influential to later artists. This particular impression once belonged to the Scottish painter and printmaker James McBey (1883-1959), who was greatly inspired by Rembrandt and his printing processes, and a protagonist of the ‘etching revival’ of the early 20th century.



(actual size)

*7 LEARN MORE

REMBRANDT
HARMENSZ. VAN
RIJN (1606-1669)

*Self-Portrait in a Cap and Scarf
with the Face dark: Bust*

etching
1633
on laid paper, without watermark
a very good, strong yet slightly later impression
third state (of five)
printing sharply, with good contrasts and much inky relief
with a selectively wiped plate tone on and around the figure
with small margins
very pale scattered foxing
generally in good condition
Plate 131 x 104 mm.
Sheet 134 x 108 mm.

£8,000-12,000
US\$11,000-16,000
€9,100-14,000

PROVENANCE:
Hermann Weber (1817-1854), Bonn (without stamp, see Lugt 1383); his posthumous sale, R. Weigel, Leipzig, 28 April 1856, lot 25 ('... d'une rare beauté, les ombres de la toque très nourries; le bord gauche du papier un peu éraillé') (Rt. 6.10).
Kunstsammlungen der Veste Coburg, Kupferstichkabinett (with their duplicate stamp, Lugt 451a, twice, in grey and brown ink, respectively); presumably their sale, C. G. Boerner, Leipzig, 10 May 1929 and following days, lot 861 ('*Brillanter früher Abdruck, mit Rändchen, wie er selten vorkommt. Aus der Sammlung Weber*').
With Theodore B. Donson, New York.
Sam Josefowitz (Lugt 6094); acquired from the above in 1988; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 17; Hind 108; New Hollstein 120
Stogdon p. 257

This is the first self-portrait Rembrandt made after 1631 and since his early facial studies of himself (see lots 1-4), and the first he signed with his full name. It is decidedly more ambitious, formal and composed than the small plates of the previous years. The print is larger, his dress more elaborate and the weight and structure of lines and hatchings is more varied than before. The depiction of light and shade continues to occupy him, but he approaches it here with greater confidence and added complication, by depicting himself illuminated mainly from behind, with only the lower part of his left cheek and ear catching full light, while most of the face and chest lies in darkness. Rembrandt's ability to create the finest gradations of darkness on a copperplate would become one of the most astonishing features of his printed oeuvre (see for example lots 18, 30, 32, 39, 40, 94 & 96), but we can already see him honing his skills here.



(actual size)

Presumably to add interest and swagger to his likeness, he continued to depict himself dressed in unusual garments (see also lot 5). In this portrait he wears a military-style dress in an informal manner, complete with a 'point', a button on his shoulder with laces for attaching armour, and sports an East Indian scarf that features in other works of the period.

The present impression was probably made by the Amsterdam jeweller and art dealer Jean de Bary, who owned 29 of Rembrandt's copper plates, and reprinted and manipulated them with considerable plate tone. He sold the plates in 1759, a fact which provides a *terminus ante quem* for the present impression.

*8 LEARN MORE

REMBRANDT
HARMENSZ. VAN
RIJN (1606-1669)

*Self-Portrait (?) with plumed Cap
and lowered Sabre*

etching and engraving
1634
on laid paper, watermark fragment Strasbourg Lily (Hinterding ZZ.zz.)
a very good impression of the third, final state
printing strongly and clearly, with good contrasts and depth
just beginning to show minor wear in places
trimmed to or on the borderline, fractionally into the subject in places
generally in very good condition
Sheet 127 x 109 mm.

£20,000-30,000
US\$27,000-39,000
€23,000-34,000

PROVENANCE:
Sotheby, Parke-Bernet, New York, 15 February 1980, lot 1026.
Sam Josefowitz (Lugt 6094); acquired at the above sale (through Mulder); then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 23; Hind 110; New Hollstein 135 (this impression cited)
Stogdon p. 259

The initial idea conceived by Rembrandt for the present composition was a three-quarter length portrait - or rather a freely adapted self-portrait - of the imposing sitter, adorned with a splendid costume, his hand resting on the right hip, and the left on a lowered sabre. The pose, dress and exotic overtones recall the painted *Self-Portrait as an Oriental* of 1631 (Musée du Petit Palais, Palais, inv. no. PDU7925). The artist may have been dissatisfied with the overall result of the first state, given the very small number of impressions recorded. Only four are known in public collections. In the second state, the plate is cut down to an irregular oval, then these irregularities were evened out in the present third, final state. Paper evidence suggests a close proximity between the first two states; the third was reworked by the artist no later than 1535-1536.

Despite the successive attempts to identify the sitter as a military character, the author of the first Rembrandt's catalogue raisonné, Gersaint, already recognized him as the artist wearing a Persian coat. The artist's likeness is evident, but it was taken as a starting point to develop a different character. The wart added to the left of the nose,



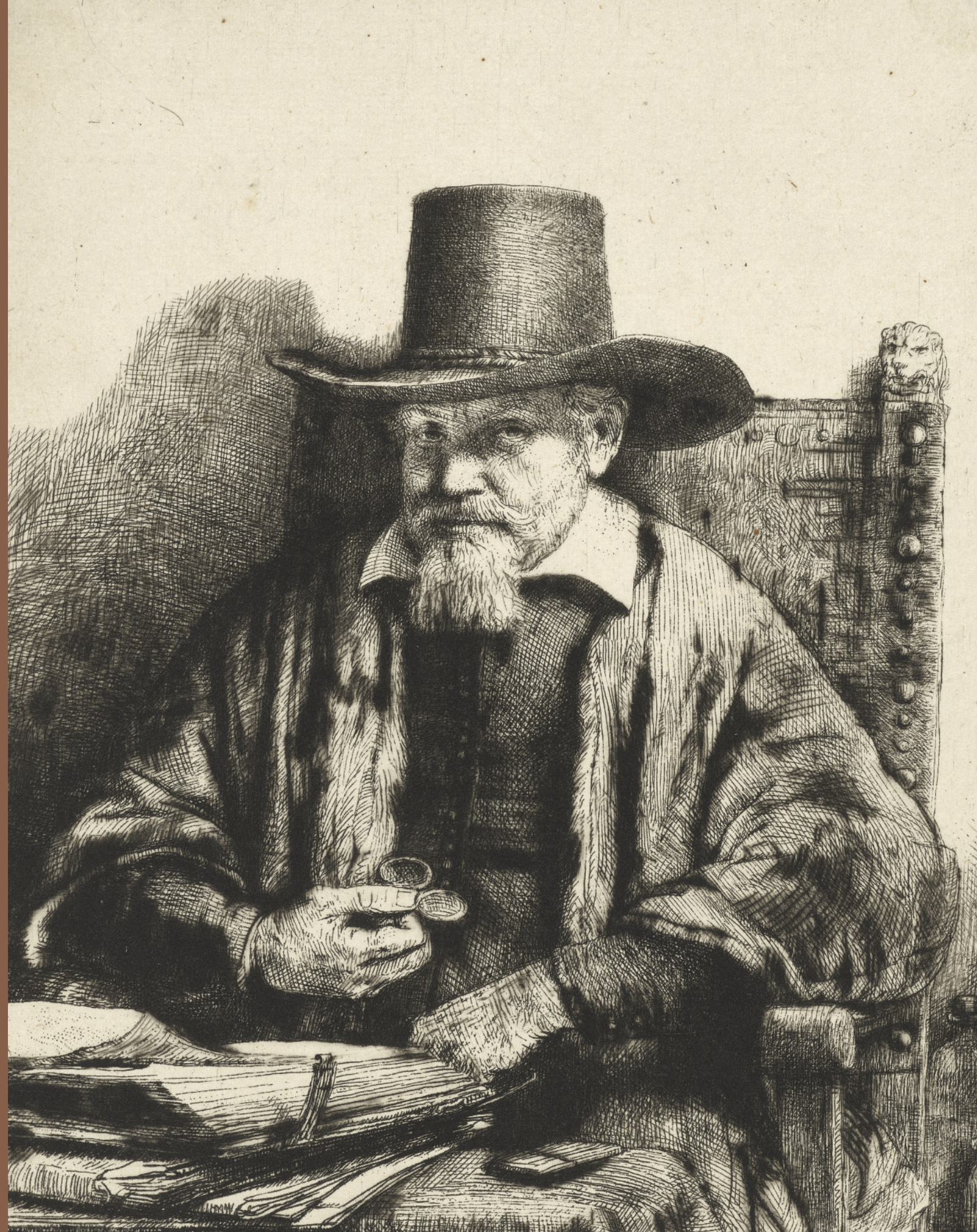
(actual size)

for example, was not part of Rembrandt's features. The whole image is a work of fiction, the sitter adorned in a plumed hat with a precious brooch, a Persian fur coat layered over a military gorget, and holding a sabre. Rembrandt had always had a fondness for extravagant headgear, exotic clothes and props - objects which later filled Rembrandt's large house on the Antoniesbreestraat and were listed in the inventory of 1656 - but it was only after his debut on the Amsterdam scene and with the use of larger plates, that the display of opulent and exotic garments became a prominent feature of his portraits. They may have served as a demonstration of personal style and virtuosity, a sort of business card to attract the favour of patrons or prospective buyers, as well as a way of evoking distant and exotic lands, for which there was a growing interest in Holland.

Even after the reduction of the plate, the present portrait conveys the artist's personality: with his eyes half-open and sporting a handsome moustache and goatee, he strikes a pose of swagger and self-assurance, but also playfulness, in his ornate Oriental dress.

9

THE
'JOSEFOWITZ THOLINX'



*9 LEARN MORE

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Arnout Tholinx, Inspector

etching and engraving with drypoint
circa 1656

on laid paper, without watermark

a superb, atmospheric impression of this extremely rare and highly important portrait

one of only four known examples of the first state (of two)

suffused with rich, velvety burr throughout

printing with fine vertical wiping marks, inky plate edges and a subtle, carefully modulated plate tone

with narrow margins

in very good condition

Plate 198 x 148 mm.

Sheet 200 x 150 mm.

£1,500,000-2,500,000

US\$2,000,000-3,300,000

€1,800,000-2,800,000

PROVENANCE:

Probably Joseph Browne (d. circa 1791), Shepton Mallet, Somerset, England (not in Lugt); his posthumous sale, Mr. Gerard, London, 23 May 1791 (and following days), 5th day, lot 71 ('*Tolling the Advocate, fine and extremely rare*') (£ 39.7.6; to 'Phillips').

Probably with Thomas Philipe (circa 1740-1816), London and Edinburgh (without his mark, see Lugt 2451); acquired at the above sale.

Ralph Willett (1719-1795), Merley House, Dorset (not in Lugt); presumably acquired from the above; then by descent; his posthumous sale, London, Thomas Philipe, 7 April 1813, lot 453 ('*THE ADVOCATE VAN TOL, MOST BRILLIANT, WITH THE BURR, AND EXTREMELY RARE*') (£ 52; to Rudge).

Edward Rudge (1763-1846), Abbey Manor, Evesham, Worcestershire, and London (see Lugt 900; without mark, as is common); then by descent to his great-grandson John Edward Rudge (1903-1970); his sale, Christie's, London 16-17 December 1924, lot 277 (£ 3,780; to Colnaghi, probably for Whittemore or his agent Harlow & Co.) (this sale mentioned by Frits Lugt, who was the underbidder: '*le Portrait de Tholinx en 1r état, fit un prix sensationnel : £ 3780, on en connaît seulement deux autres épreuves, une au British Museum et une au Louvre (coll. de Rothschild). Cette pièce fut vendue ensuite en Amérique, mais revint récemment dans une collection européenne*'.)

With Arthur H. Harlow & Co., New York.

Harris Whittemore (1864-1927), Naugatuck, Conn. (Lugt 1384a); acquired from the above on 20 February 1925; then by descent to his family estate, J. H. Whittemore Company, on 20 November 1926 (cited in Lugt).

Richard H. Zinser (circa 1883-1983), Forest Hills, New York (Lugt 5581; with his pencil inscriptions on the support sheet); probably acquired from the above through M. A. McDonald; then by descent to his daughter Suzanne A. Rosenberg.

With N. G. Stogdon, Middle Chinnock, Somerset; on consignment from the above.

Sam Josefowitz (Lugt 6094; on the support sheet recto); acquired from the above in 1999; then by descent to the present owners.

EXHIBITED:

Rijksmuseum Amsterdam, Museum Boymans Rotterdam, 1956, *Rembrandt Etsen. Tentoonstelling ter herdenking van de geboorte van Rembrandt op 15. Juli 1606*, no. 110.

The Minneapolis Institute of Arts, The Cleveland Museum of Arts, The Art Institute of Chicago, 1956-1957, *Prints 1400 - 1800: a loan exhibition from museums and private collections*, no. 171.

REFERENCES:

Bartsch, Hollstein 284 (this impression cited); Hind 289; New Hollstein 294 (this impression cited; erroneously also citing another impression of the second state)

Stogdon 130

SELECTED LITERATURE:

C.S. Ackley et al., *Rembrandt's Journey - Painter, Draftsman, Etcher*, exh. cat., Museum of Fine Arts, Boston, 2004, pp. 300-301 (another impression illustrated).

S.S. Dickey, *Rembrandt - Portraits in Print*, Amsterdam, 2004, p. 132, pp. 141-142 (another impression illustrated).

E. Hinterding, G. Luijten, M. Royalton-Kisch, *Rembrandt the Printmaker*, exh. cat., British Museum, London, 2000, p. 17 & no. 82, pp. 329-332.

C. J. Holmes, *Notes on the Art of Rembrandt*, London, 1911, p. 108 & app. no. 289, p. 255.

C. White, *Rembrandt as an Etcher: A Study of the Artist at Work*, New Haven and London, 1999, second edition, p. 113, pp. 159-161 (another impression illustrated).

T. Wilson, *A descriptive Catalogue of the Prints of Rembrandt by an Amateur*, 1836, London, no. 286, p. 198-199.



(actual size)

‘Once seen, never forgotten’

Nick Stogdon

Arnout Tholinx, Inspector is by far the rarest of Rembrandt's great portrait prints of the 1650s, and the most captivating. Its rarity is such that it has remained little known beyond a small circle of connoisseurs but, as Nick Stogdon so succinctly said, *‘once seen, never forgotten.’* The impression offered here – arguably the most brilliant of all – is the last to remain in private hands.

Exactly one hundred and one years ago the present sheet was sold in these rooms, and no other example has appeared on the market since. Today's re-emergence from the Josefowitz Collection is a landmark event in the history of print collecting, and very likely the last opportunity to acquire this magnificent, intriguing and most elusive of Rembrandt's prints.

Before his death in 1846, the English botanist and antiquarian Edward Rudge had decreed that his collection be stored away for two generations, and only released once his heir of the third generation

reached adulthood. Thus John Edward Rudge, on his 21st birthday in 1924, came into possession of his great-grandfather's outstanding collection of prints. He contacted Christie's on the very day and Alec Martin, later managing director of the firm, went to the bank and was handed two strongboxes filled with hundreds of fine prints, the *Tholinx* amongst them. The news of the 'discovery' of this forgotten collection spread quickly, as did that of the reappearance of a *Tholinx* – which by then had attained the aura of a unicorn amongst collectors and scholars alike. The collection was sold at Christie's over two days in December 1924. In a sale replete with masterpieces the present sheet sold for £3,760 – then the highest price ever paid for a print at auction. In his review of the auction, Harold Wright of Colnaghi's called the print the *‘pièce de resistance, the clou, the gem, the miracle of this collection...’* (quoted in: Stogdon, p. 232). History might be repeating itself today!

Rembrandt created the majority of his printed portraits in two distinct periods, around 1639, at the time of the purchase of the large house on

Sint Anthoniesbreestraat, and in the 1650s when he got into financial difficulties (see White, p. 113). The portrait of *Arnout Tholinx, Inspector* belongs to the latter period and marks the highpoint of a small series of exceptionally fine and highly original portraits of friends, acquaintances or patrons, including Jan Lutma and Pieter and Thomas Haaringh (see lots 20, 19, 17 & 18). None of these sitters belonged to the highest echelons of Dutch society, but were well-to-do craftsmen, administrators, collectors and academics, many of whom had personal connections to Rembrandt and to each other. Their commissions of the 1650s may, at least in part, have been motivated by their desire to help the struggling artist. Ever since he had painted the celebrated *Anatomy Lesson of Dr Tulp* in 1632 (Mauritshuis, The Hague), members of the medical establishment seem to have been particularly loyal to Rembrandt. In 1647, he had painted and etched a portrait of his neighbour, the physician Ephraim Bueno (B. 278; New Holl. 237). That same year he produced a very refined portrait etching of Jan Six (see lot 16), and in 1654 an astonishing painting of the same sitter. Six was married to Margaretha Tulp, daughter of the surgeon Nicolaes Tulp. Arnout Tholinx was also married to a Tulp daughter, Catharina. Six and Tholinx were thus brothers-in-law. The Tholinxes lived next door to Tulp himself, on the Keizersgracht. To complete the circle, when Tholinx retired from his position as inspector of the Medical Colleges of Amsterdam in 1655, he was succeeded by Dr Jan Deijman, the protagonist of Rembrandt's second painting of an anatomy lesson, created in 1656. (The painting was severely damaged in a fire in 1723; the remaining fragment is today at the H'ART Museum in Amsterdam). It was this sophisticated and highly educated milieu which supported Rembrandt and for which the portrait of *Arnout Tholinx, Inspector* was made.

Although the exact date of the print cannot be determined, we can assume it was shortly preceded by Rembrandt's painted portrait of the same man, dated 1656, which is today at the Musée Jacquemart-André in Paris (fig. 1). The painting, considerably larger than the oil sketch of *Ephraim Bueno* (Rijksmuseum, Amsterdam), cannot strictly speaking be considered a preparatory study for the print. Although Rembrandt focused entirely on the sitter's face and wasted no effort on his dress or surroundings, it is too large and 'finished' to have been made for this purpose alone. His features are depicted in rapid but perfectly measured brushstrokes, and would have certainly helped Rembrandt to capture the look and aura of the man. Within the dimensions of a mid-sized etching plate, the pictorial space of the print is more expansive than that of the painting. In the tradition of the Venetian High Renaissance portrait, and very much in line with Rembrandt's other portraits of the 1650s, *Tholinx* is shown in a three-quarter-length pose, seated on an armchair (see White, p. 159). The chair with the lion-head finials is the same on which *Jan Lutma* and the two *Haaringhs* (see lots 20, 17 & 18, 19) had posed for Rembrandt. The placement of the sitters, as if encountered in their own environment, is thus an illusion and we can assume that it was in fact they who came to the artist's studio. In the case of *Tholinx*, Rembrandt presents him seated at a table surrounded by accoutrements of his science: a large, presumably medical book in front of him and a small still-life of medicinal bottles and flasks to his left. Within the platemark but below the image is a border, which was probably reserved for a handwritten dedication by

the sitter to the person he gave the print to. Sadly, no such dedicated impression has survived. This also hints at the likely reason for the scarcity of impressions: it is likely that Rembrandt printed only a small number of 'presentation copies', which he then handed over to Arnout Tholinx together with the copper plate. It was never reprinted and the plate itself eventually lost, discarded or destroyed.

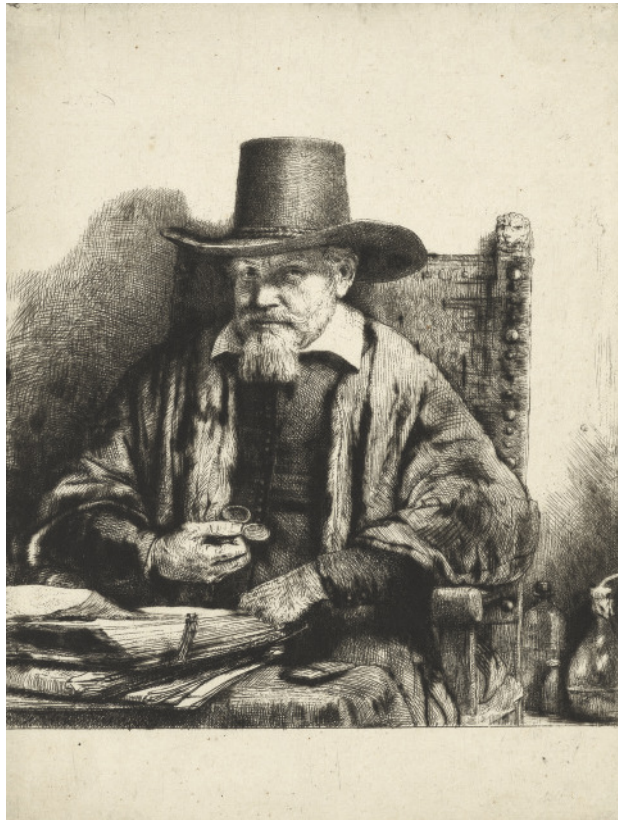
What then, apart from its insider reputation as an almost unobtainable rarity, makes the portrait of *Arnout Tholinx, Inspector* so unforgettable, so miraculous? Scholars of Rembrandt's prints have been unequivocal in their praise of this print: Stephanie Dickey saw in it 'the decisive product of a printmaker at the top of his game' (Dickey, p. 142); Christopher White called it 'one of the artist's most superbly pictorial prints, as well as one of his most penetrating studies' (White, p. 162), and in the eyes of Ger Luijten 'The *Portrait of Arnout Tholinx* is an incomparable work of art' (Luijten, p. 332).

When it came to analyzing the particular qualities of the print, most authors remarked on the use of drypoint and burr on this plate, and it is worth quoting the same three scholars once again. Stephanie Dickey wrote that 'as early collectors knew, the special value of the *Tholinx* lies less in its content than in its scarcity and virtuosity. One senses that this portrait came together quite quickly, essentially resolved in the first state and forcefully marked with drypoint.' (Dickey, p. 142). Despite his superlative accolade of the portrait – and possibly in defence of the Rijksmuseum's second-state impression – Ger Luijten felt that 'The impression of the first state exhibited here [the British Museum's impression] has an abundance of drypoint effects, so many in fact that they overshoot the mark and have the effect of spots, or create ambiguity. [...] Obviously the accents on the coat suggest texture, but on the left side it looks as if black ink has been poured over his shoulder... In the best impressions of the second state [...] this superfluity has been repressed to the benefit of the legibility of particular areas...' (Luijten, p. 329 & 332). Christopher White, apparently unaware of the existence of the present example, was more appreciative of the first state: 'Rembrandt turned to a subtle blend of etching and drypoint in his portrait of *Tholinx*, employing the latter sparingly, but with marvelous effect, to describe the darkest shadows in a rich velvety black, which can only be appreciated to the full in the three [sic!] known impressions of the first state.' (White, p. 160-161).

It is clear that all three authors were aware of the unusual presence of burr in this print but one feels that both Luijten and White understated its impact or partially misunderstood the artist's intentions. Especially in the presence of the Josefowitz impression, one has a sense that Rembrandt was not only aiming to 'describe the darkest shadows' (White) or 'suggest texture' (Luijten), but attempting something altogether more radical. The prints of the mid-1650s are testament to Rembrandt's ongoing exploration of three fundamental challenges he set himself throughout his career as a painter and printmaker: the handling of light and shade; the rendering of textures and surfaces; and the evocation of a person's presence and character. The portrait of *Arnout Tholinx* is the culmination of this life-long development.



Rembrandt Harmensz. van Rijn (1606-1669), *Portrait of Dr. Arnout Tholinx*, 1656. Musée Jacquemart-André, Paris.



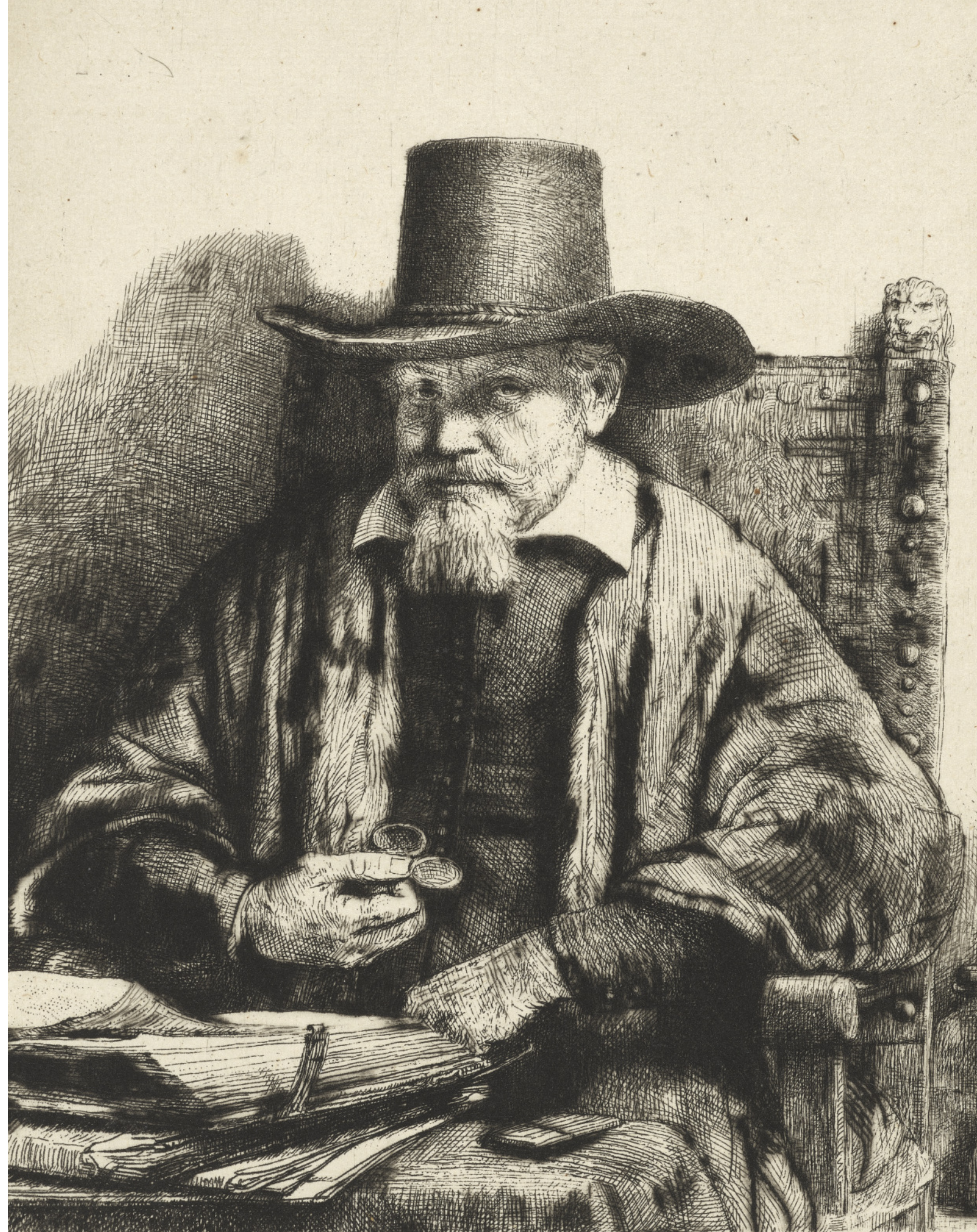
Present lot illustrated

To take just two examples illustrated in this catalogue, the portraits of *Jan Lutma, Goldsmith* and of *Thomas Haaringh* (lots 20, 17 & 18) are both deeply moving depictions of each sitter, conveying a strong sense of their personality and manner. They are also astonishing displays of Rembrandt's masterful handling of light and shade, and his ability to imbue a scene with intangible atmospheric effects. His great discovery of those years is the use of drypoint, which allowed him to create those intense shadows and conjure up a sense of the softness of textiles or fur. In both prints, *Lutma* and *Thomas Haaringh*, he makes extensive use of drypoint to suggest deep shadows and velvety textures; and both prints are quite finished, presenting the viewer with a clearly defined space. In the portrait of *Arnout Tholinx*, his approach is different and more daring.

In 1653 Rembrandt had created the first state of *The Three Crosses* (see lot 48), which he radically revised in the fourth state in 1655. A year later, he seems to have reconsidered his lessons learned in creating this large, multi-figured scene and applied them, in the portrayal of *Arnout Tholinx*, to an entirely different genre and format. By working on the huge plate of the *Three Crosses* entirely in drypoint and leaving large parts of the composition apparently unfinished, he had found a way of evoking a highly emotive vision, full of drama and movement, at the expense of a 'realistic' and precise retelling of the event. The portrait of *Tholinx* is detailed enough, but the space is undefined apart from the shadows suggestive of an empty wall behind the sitter. More importantly, the purpose of the drypoint here as in *The Three Crosses* is not mimetic. Although suggestive of surfaces and shadows, the burr here no longer 'imitates' anything. Rather, the areas of rich burr dotted across the figure and his immediate surroundings are employed as visual accents. To point to another example within Rembrandt's later prints, *Saint Jerome reading in an Italian Landscape* of circa 1653 (see lot 59) is another deliberately 'unfinished' print, with what one might call 'excessive' use of drypoint. Here too the burr does not 'describe' the lion's mane but directs the gaze of the viewer towards it. In the *Tholinx*, the scattered marks of burr have a similar effect: they pull the eyes restlessly across the image, thereby energising and vitalising the whole picture plane. As a result, the figure seems alive and moving. Clifford Ackley, never effusive but often the most perceptive of commentators, described this phenomenon precisely: 'In the first state the touches of drypoint that supplement the etched passages are at the strongest and enliven [...] the image throughout...' (Ackley, p. 301)

Although far less tumultuous, the portrait is therein akin to the *Three Crosses*: there is no still point anywhere, except at the very centre of the composition: the body of the dying Christ - and the eyes of the sitter. This is where our glance comes to rest, where we finally lock eyes with *Arnout Tholinx*, and feel that we are facing him in person. The fact that he has, as it seems, just taken off his reading glasses, looking up from his book to look at us, adds to the vivacity of the scene. Rembrandt makes this a personal encounter, in which the viewer feels as an intruder: we have disrupted the man in his work and he regards us with mild irritation and impatience.

Perhaps more than in any other print, with the possible exception of the *Three Crosses*, Rembrandt in this unassuming portrait achieved a correlation of form and effect. This is what Charles John Holmes must have thought when he wrote about this print that it 'hits the mean between two ideals - the structural and the atmospheric - with a certainty that gives this perfect print the quality of an elaborate painting without any sacrifice of the quality proper to engraving.' (Holmes, p. 108). It is no coincidence that Holmes and later Ackley, who saw 'a suggestion of colour' (Ackley, *ibid.*) in the rich burr of the first state, both sensed a strong relation between this print and Rembrandt's painted oeuvre. One might however slightly disagree with Holmes when he compares it to 'elaborate' paintings. Rather, the flickering highlights and scattered accents of burr - most pronounced in the present, outstanding impression of the portrait of *Arnout Tholinx, Inspector* - stem from the same artistic impulse as the broad *impasto* brushstrokes of Rembrandt's late style and make it a work of art on par with his finest paintings.



9

PORTRAITS



*10 LEARN MORE

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Jan Cornelis Sylvius

etching
1633
on laid paper, watermark Strasbourg Lily (Hinterding C.f.a.)
a brilliant, luminous impression of the first state (of three)
printing very strongly, yet sharply and nuanced
with intense contrasts, depth and much inky relief
with narrow margins
in very good condition
Plate 167 x 141 mm.
Sheet 169 x 144 mm.
£12,000-18,000
US\$16,000-24,000
€14,000-20,000

PROVENANCE:
Heinrich Friedrich de la Motte-Fouquet (1795-1874), Cologne (Lugt 778); his
posthumous sale, Heberle, Cologne, 24 May 1875, lot 75 ('*Superbe épreuve, parfaite de conservation, du premier état, très-rare...*') (Rth. 31).
With Theodore B. Donson, New York.
Sam Josefowitz (Lugt 6094); acquired from the above in 1982; then by descent
to the present owners.

REFERENCES:
Bartsch, Hollstein 266; Hind 111; New Hollstein 124 (this impression cited)
Stogdon 109

Jan Cornelius Sylvius (1564-1638) was a respected preacher at the Oude Kerk in Amsterdam and a prominent figure in Rembrandt's personal life. A cousin by marriage to Saskia van Uylenburgh, Sylvius officiated at the couple's wedding and stood proxy at their betrothal. His theological stature and moral authority made him a natural subject for Rembrandt's first etched portrait of a person other than himself, produced in 1633. The composition shows Sylvius seated at a table with an open book but his gaze turned inwards, a pose that conveys both intellectual depth and spiritual introspection.

This is a densely worked plate which tends to look rather heavy and flat in later impressions, but the present brilliant, luminous example of the rare first state prints with astonishing nuance and depth. The contrasts are intense yet finely modulated, and the tonal precision of this impression reveal the technical finesse he was already capable of as an etcher, and does justice to the virtuosity of Rembrandt's early portraiture.



(actual size)



(actual size)

*11 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

Manasseh Ben Israel

etching
1636
on laid paper, without watermark
a very good impression of the third state (of five)
printing clearly and with good contrasts
with small margins at left and right, trimmed into the blank subject above and below
generally in good condition
Sheet 136 x 111 mm.

£2,000-3,000
US\$2,700-3,900
€2,300-3,400

PROVENANCE:
Graphische Sammlung der Eidgenössischen Technischen Hochschule, Zürich
(without stamp, see Lugt 2678b) (according to Laube).
With August Laube Kunsthandel, Zurich.
Sam Josefowitz (Lugt 6094); acquired from the above in 1969; then by descent
to the present owners.

REFERENCES:
Bartsch, Hollstein 269; Hind 146; New Hollstein 156 (this impression cited)
Stogdon p. 324

This portrait has traditionally been identified as the Sephardic rabbi, printer and writer Manasseh ben Israel (1604-1657). Although there is no documentary evidence for the sitter's identity, it is well established that Rembrandt and Manasseh were friends and collaborators. In 1655 Rembrandt produced four book illustrations for Manasseh's mystical work *Piedra Gloriosa* (see lots 26-28). Born on the Portuguese island of Madeira, Manasseh spent most of his life in Amsterdam, where his family settled in 1605 after fleeing the Inquisition. At the age of only eighteen, he was appointed a rabbi and in 1626 started the first Hebrew printing house in Holland. He is best remembered for his advocacy for the re-admission of jews into England. Rembrandt executed this portrait of Manasseh in a pared-down, almost sketchy style, compared to many of his later portraits. The etched lines are quite loose and open, and the sitter's clothing is only roughly indicated, as Rembrandt focused on capturing his friend's personality. Unusually, Rembrandt shaped the composition into an oval at the bottom only; a formal device which is unique within his etched oeuvre.



(actual size)

*12 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

Bearded Man in a Velvet Cap with a Jewel Clasp

etching
1637
on thin laid paper, without watermark
a very good but later impression
with small margins
some touches of pen and ink and grey wash in the darkest areas
small repairs and defects
generally in good condition
Plate 96 x 83 mm.
Sheet 102 x 89 mm.

£4,000-6,000
US\$5,300-7,900
€4,600-6,800

PROVENANCE:
Blanchard Randall (1856-1942), Baltimore (Lugt 407).
With Associated American Artists, New York.
Sam Josefowitz (Lugt 6094); acquired from the above in 1969; then by descent
to the present owners.

REFERENCES:
Bartsch, Hollstein 313; Hind 150; New Hollstein 163 (this impression cited)
Stogdon p. 339

The present work is an example of the delight Rembrandt took in depicting a wide range of textures. Celebrated for his understanding of light and shade, his ability to evoke different surfaces is equally impressive and plays an important role in particular in his earlier works. This portrait brings together a variety of materials and surfaces: the fur of the collar, the sitter's beard and skin, the velvet of the cap and the gemstone in the jewel clasp. It was probably this anonymous sitter's impressive appearance which persuaded Rembrandt to portray the man rather than a paid commission.

*13 LEARN MORE

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Man at a Desk wearing a Cross and Chain

etching and drypoint
1641
on laid paper, partial watermark Strasbourg Lily (Hinterding ZZ.zz.)
a very good, strong impression of the fourth state (of five)
still printing with intense contrasts and depth
with margins and a sharp platemark
generally in very good condition
Plate 153 x 103 mm.
Sheet 166 x 116 mm.

£4,000-6,000
US\$5,300-7,900
€4,600-6,800

PROVENANCE:
Unidentified, initials JV (?) in brown ink verso (Lugt 2594); possibly Joseph Vallette (d. 1807), The Hague (see Lugt 2478a); his posthumous sale, experts P. van der Schley, J. de Bosch, J. Yver, C. S. Roos and J. de Vries, Amsterdam, 26 October 1807, lot 189 (*Een Man met een Ridderorde*) (Fl. 3; to Josi). Probably with Christiaan Josi (1768-1828), Amsterdam and London (without mark, see Lugt 573). With August Laube Kunsthandel, Zurich (their stocknumber 35 536 in pencil verso). Sam Josefowitz (Lugt 6094); acquired from the above in 1984; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 261; Hind 189; New Hollstein 194 (this impression cited) Stogdon p. 321

The identity of the sitter of this very atmospheric portrait is unknown: several names have been cautiously suggested in the literature, including Nicolaes de Bye, councillor for the King of Poland, or the artist Jan Lievens (1607-1674), his friend from Leiden and rival in later years. Who ever the sitter was, he also posed for another of Rembrandt's etchings of the same year, *The Card Player* (B. 136; New Holl. 193). The head of the fair sitter, caught in a contemplative state, is lightly etched and the upturned collar mostly blank, creating a strong contrast against the dark background and the elaborately etched details of his luxurious 16th-century dress. By leaving the upper and upper right edge of the background unhatched and blank towards the platemark, Rembrandt seems to deliberately reveal the illusory nature of the picture plane.



(actual size)

*14 LEARN MORE

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Jan Cornelis Sylvius, Preacher

etching, engraving and drypoint
1646

on laid paper, countermark R (Hinterding A.e.)

a fine, early and atmospheric impression of the second, final state

printing richly yet silvery and softly, with great clarity, modulation and luminous contrasts

with tiny touches of burr, selectively wiped plate tone and subtle yet distinct sulphur-tinting on the face

trimmed to or just outside the borderline on three sides, just inside the platemark below

some minor staining and some small defects along the edges

generally in good condition

Sheet 273 x 189 mm.

£12,000-18,000

US\$16,000-24,000

€14,000-20,000

PROVENANCE:

Joseph Daniel Böhm (1794-1865), Vienna (Lugt 272).

Atherton Curtis (1863-1943) & Louise Burleigh Curtis (1869-1910), Paris (Lugt 94).

With Craddock & Barnard, London (according to Stogdon).

Richard Dawnay, 10th Viscount Downe (1903-1965), Wykeham Abbey, Yorkshire (Lugt 719a); acquired from the above; his posthumous sale, Sotheby's, London, 26 November 1970, lot 128.

Sam Josefowitz (Lugt 6094); acquired at the above sale (through Ira Gale); then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 280; Hind 225; New Hollstein 235 (this impression cited)

Stogdon 126

In this posthumous portrait, Rembrandt depicts his family friend, the preacher Jan Cornelis Sylvius, with striking illusionistic flair. He presents him leaning forward within an oval frame, his right hand raised in mid-gesture, his head, hand and book casting shadows beyond the borderline, a visual device that makes the figure appear to break through the picture plane. This trope, associated with eloquence and rhetorical power, evokes a man whose sermons once animated the pulpit. Rembrandt mirrors this vitality in his printmaking, using spatial illusion to bring the image itself to life. (For further details on Sylvius' life and his connection to the artist, see lot 10.)

Executed in etching, drypoint, and engraving, this is an impression of the second, final state. It is a remarkably fine and lively example; the illusionistic, three-dimensional effects particularly striking, heightening the illusion of presence. Tiny touches of burr and selectively wiped plate tone lend texture and vitality, while the light sulphur tinting across the face, a granular effect unique among Rembrandt's portraits, enhances the sitter's immediacy. Whether accidental or deliberate, this tinting echoes the grainy tonality of some of Rembrandt's landscapes, such as *A Cottage beside a Canal with a View of Ouderkerk* and *The Omval* (see lots 62 & 63), and contributes to the print's complexity and subtlety. Technically and compositionally ambitious, this etched portrait stands among Rembrandt's most compelling explorations of presence and suggestion, and the power of the spoken word and the printed image.



*15 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Jan Asselijn, Painter ('Krabbetje')

etching with engraving and drypoint

circa 1647

on laid paper, watermark fragment Strasbourg Bend with Initials GVH (Hinterding F.a.a.)

a fine impression of the fourth state (of seven)

printing sharply and darkly, with great contrasts and depth

with touches of burr and a subtle plate tone, more pronounced towards the edges

with small margins

in very good condition

Plate 217 x 170 mm.

Sheet 219 x 175 mm.

£8,000-12,000

US\$11,000-16,000

€9,100-14,000

PROVENANCE:

Unidentified, initials *ED* in pencil *verso* (not in Lugt).

Arthur Friederich Theodor Bohnenberger (1826-1893), Stuttgart (Lugt 68);

then presumably by descent to his son Theodor (1868-1941); probably sold to Gutekunst & Klipstein, Bern, in 1920-21.

Carl Oscar Schniewind (1900-1957), Chicago (Lugt 641a); presumably acquired from the above.

With Kennedy Galleries, New York (with their stocknumber *a 20778* in pencil *verso*).

With Theodore B. Donson Ltd., New York.

Sam Josefowitz (Lugt 6094); acquired from the above in 1984; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 277; Hind 227; New Hollstein 236

Stogdon p. 329

Jan Asselijn (1610-1652) was a Dutch landscape painter who had worked in Rome, where his Dutch fellow-painters gave him the rather insensitive nickname 'Krabbetje' (little crab), referring to a malformation of his left hand. It is Rembrandt's first printed portrait of another artist, created soon after Asselijn had returned to Holland. Rembrandt depicts him elegantly dressed in a confident pose, with his misshapen hand resting on his hip, discreetly hidden amongst the folds of his luxurious clothes. On the table at left, we see his attributes as a painter, a palette and some brushes, as well as some books to demonstrate his learning. In the first state, an easel with an Italianate landscape stood behind the painter but was soon removed in the subsequent state.



(actual size)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Jan Six

etching, engraving and drypoint
1647

on firm laid paper, watermark fragment Strasbourg Lily (Hinterding B.y.)
a very good, warm impression of this rare and very important portrait
fifth, final state
with small margins
generally in very good condition
Plate 244 x 194 mm.
Sheet 252 x 202 mm.

£15,000-25,000
US\$20,000-33,000
€18,000-28,000

PROVENANCE:

Galerie Kornfeld, Bern, 19 June 1996, lot 123 (CHF 62,000).
Sam Josefowitz (Lugt 6094); acquired at the above sale (through Laube); then
by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 285; Hind 228; New Hollstein 238 (this impression cited)
Stogdon p. 332



Fig. 1 Rembrandt Harmensz. van Rijn (1606-1669),
Jan Six standing by a Window, 1647.
Digital image: Historic Images/Alamy.

Rembrandt's etching of *Jan Six* has long been one of the artist's most celebrated and desirable prints and, alongside *Christ healing the Sick: 'The Hundred Guilder Print'* (see lot 45) completed about a year later in 1648, represents the highpoint of his very refined style. The sitter Jan Six (1618-1700) was a friend and patron of Rembrandt who in 1645, two years prior to the commission of this etching, had inherited a considerable fortune upon the death of his mother, whose portrait Rembrandt had painted in 1641. Six himself was a merchant and judge, and later became the mayor of Amsterdam in 1691. The etching presents him in a remarkably informal pose, leaning against an open window wearing an unbuttoned shirt, reading a folded journal or pamphlet. It is an intimate portrait of a man of culture and intellect, depicted in what is presumably his study or library, surrounded by books, papers, and a painting half-hidden by a curtain. A ceremonial sword placed on a trunk in the background demonstrates his status in society. Unusually, the light source is behind the sitter, with daylight pouring through the open window around his shoulders into the dark room, reflecting off objects such as the sword and the papers, glinting in the dark interior.

There are three known preparatory drawings for the print, a relative rarity within Rembrandt's practice, who seems to have often worked directly onto the etching plate. The present portrait seems to have required considerable planning or perhaps conversations with the sitter prior to the execution of the plate. The first drawing (Six Collection, Amsterdam) shows Jan Six facing out of the composition in a relaxed pose, whilst a dog playfully jumps up at his leg. Hinterding notes that this novel iconography may have disconcerted the sitter. The following drawing (Amsterdam Museum, Fodor Collection) shows him reading, in a more scholarly and dignified pose, and presumably more suitable for a commissioned portrait. The final preparatory drawing in black chalk (fig. 1) shows the main features of the final composition in reverse, which were then transferred onto the copper plate. Once transferred, Rembrandt worked up the composition more fully, adding the background elements and intricate details of the room. Hinterding suggests that given the great level of detail in the depiction of the room, Rembrandt may have added these details *in situ* directly onto the etching plate.

The composition was essentially completed in the first state, the following three states involving changes to the window, to small highlights elsewhere, and the addition of Rembrandt's signature and date. There are very few surviving impressions of these earlier states. New Hollstein records two impressions each of the first and second states, one of the third state, and eleven of the fourth state. The majority of impressions that survive are of the present fifth, final state, and even these rarely appear on the auction market.

Hinterding notes that the enduring appeal of this print amongst collectors is not only due to the great success of the image, but also the close personal relationship between artist and sitter. When Rembrandt faced bankruptcy in 1653, Jan Six lent him the large sum of one thousand guilders without interest, to help him settle his mounting debts to creditors. Rembrandt went on to create a painted portrait of Jan Six the following year, widely considered to be one of Rembrandt's great masterpieces. Apart from being a close friend and patron, Six was a passionate collector of Rembrandt's etchings, and went on to assemble one of the most complete collections of etchings by the artist, part of which eventually entered the holdings of the Rijksmuseum. The painted portrait, two of the preparatory drawings, and the original copper plate of this etching remain in the collection of the Six Family in Amsterdam.



REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Thomas Haaringh ('Old Haaringh')

drypoint, possibly with touches of burin

circa 1655

on laid paper, watermark fragment Strasbourg Lily (Hinterding B.g.)

a brilliant, atmospheric and early impression of this rare print

third, final state

printing with intense contrasts, depth and sculptural quality

with rich burr and a selectively wiped plate tone

the sheet trimmed to or just inside the subject

historically with an added wide margin and ink along the sheet edges

some additions in pen and brown ink on the lion finials, back posts and left armrest of the chair, possibly by or contemporary

with the artist

generally in very good condition

Sheet 194 x 147 mm.

Sheet & added margin 218 x 173 mm.

£180,000-250,000

US\$240,000-330,000

€210,000-280,000

PROVENANCE:

Probably Valerius Röver (1686-1739), Delft (without mark, see Lugt 2984 a-c); then by descent to his widow, Cornelia Röver-van der Dussen (d. 1762), by whom sold on 22 January 1761 as part of the complete Rembrandt Collection to Hendrik de Leth (Fl. 1,500).

With Hendrik de Leth, Amsterdam.

Cornelis Ploos van Amstel (1726-1798) Amsterdam (without stamp, see Lugt 2034); acquired from the above; then by descent; P. van der Schley, J. de Bosch, J. Yver, C. S. Roos and J. de Vries, Amsterdam, 3 March 1800, Kunstboek 1, lot 344; the sale cancelled and rescheduled for 31 July 1810, C. Josi, Amsterdam, lot 347 ('*uitmuntende druk.*'); the sale cancelled and the collection acquired *en-bloc* by Josi and sold to Lord Aylesford.

Heneage Finch, 4th and 5th Earls of Aylesford (1751-1812) (1786-1859), London and Packington Hall, Warwickshire (Lugt 58; with the annotation in pencil *J1815*, Lugt 1404a); sold with the entire collection to Woodburn in 1846.

With Samuel Woodburn (1786-1853), London (without his mark; see Lugt 2584).

John Heywood Hawkins (1802/03-1877), London and Bignor Park, Sussex (Lugt 1471; with his code *Σοο/ω/ω* in pencil *verso*); acquired from the above.

With P. & D. Colnaghi & Co., London; acquired from the above.

Walter Francis Duke of Buccleuch (1806-1884), London & Dalkeith, Scotland (without his mark, see Lugt 402); acquired from the above; his posthumous sale, Christie's, London, 19-22 April 1887, lot 2009 (£ 75; to Colnaghi).

With P. & D. Colnaghi & Co., London.

Alfred Hubert (1831-1908), Paris (Lugt 130); probably acquired from the above; his posthumous sale, Danlos, Paris, 25-29 May 1909, lot 747 ('*Superbe épreuve fort chargée de manière noire; elle est remargée et très légèrement rognée dans la partie supérieure; excessivement rare. Col.ons Aylesford et duc de Beuccleugh* [sic].') (Fr 13,500; to Gutekunst probably for Gerstenberg).

Otto Gerstenberg (1848-1935), Berlin; presumably acquired from the above; inscribed by his secretary Montag with the deaccession number *M. 423* in pencil *verso* (Lugt 1840c; see also Lugt 2785); sold to Colnaghi & Co., London,

and Harlow & Co., New York, with the majority of his collection.

Harris Whittemore (1864-1927), Naugatuck, Conn. (Lugt 1384a); acquired from Harlow & Co., in 1922; the property transferred to J. H. Whittemore Company

in 1926; then sold to Zinser in 1943.

Richard H. Zinser (*circa* 1883-1983), Forest Hills, New York (Lugt 5581 and with his pencil inscriptions on the support sheet); then by descent to his daughter Suzanne A. Rosenberg.

With N. G. Stogdon, Middle Chinnock, Somerset; on consignment from the above.

Sam Josefowitz (Lugt 6094); acquired from the above; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 274; Hind 287; New Hollstein 291 (this impression cited)

Stogdon 116

J. G. van Gelder & N. F van Gelder-Schrijver, *De "Memorie" van Rembrandt's prenten in het bezit van Valerius Röver*, in *Oud Holland*, no. 55 (1938), p. 11/13.



(actual size)

The portrait of *Thomas Haaringh* has always been considered one of the finest portraits of Rembrandt's printed oeuvre and early examples are great rarities. The present sheet is remarkable not only for its printing quality, but also for the fact that it has some small, but wilful touches in pen and ink to the chair's backposts and left armrest, which may well be by Rembrandt himself. Nick Stogdon, having also consulted with the scholar of Rembrandt's drawings, Martin Royalton-Kisch, concluded that these additions 'are certainly in keeping with his manner at this period, and whereas of course it is impossible to prove this, they would make sense; the lion finials are, as printed, somewhat puny, and the putative change to the arm would correct the slightly faulty perspective.' (Stogdon, p. 202)

This impression certainly attracted the attention of some of the greatest collectors of Rembrandt's prints from the 18th century onwards, despite it being trimmed closely to or fractionally within the subject: the added margins have been integral to the sheet at least since the Earl of Aylesford acquired around 1815. The rich burr, so crucial for this image, cleanly wiped highlights and the resulting intensity of contrasts on display here must have persuaded each one in this long and prestigious line of previous owners that this was a sheet worth having.

Since 1617 until his death, Thomas Jacobsz Haaringh (*circa* 1586-1660), was the Concierge or chief administrator of the Amsterdam Town Hall, a post which included responsibilities as Bailiff to the Court of Insolvents. It was in this role that he was in charge of the bankruptcy proceedings and sales of Rembrandt's possessions following his bankruptcy in 1656. Prior to his declaration of insolvency in 1656, Rembrandt had tried to raise some funds by holding an auction of objects from his collection in 1655 at the Keizerskron pub in Amsterdam. It was Thomas Haaringh's younger cousin Pieter who acted as the auctioneer (see lot 19). We can assume that Rembrandt had already known the Haaringhs before his financial difficulties caught up with him, especially the older, Thomas, who was a collector of drawings and prints. It is however unlikely to be a coincidence that Rembrandt produced a printed portrait of both of them in the year 1655, as it became increasingly clear that he was unable to repay his debts on the house in Sint Anthoniesstraat. Perhaps he wanted to ingratiate himself to the two men who were to have a significant influence on his pecuniary circumstances, perhaps he simply struck up a friendship with them. It is also possible that they themselves commissioned these portrait prints as a last, friendly gesture to provide some income for the artist.

Whatever the circumstances of the creation of this portrait, Rembrandt decided to execute it almost entirely in drypoint, and it would have been clear to him that the plate could never be printed in great numbers (see Althaus, 2005, no. 91, p. 212). It seems therefore very likely that this portrait was a personal tribute or commission, pulled only in a few impressions to be given to the sitter, some friends and collectors. This is corroborated by the rarity of the '*Old Haaringh*', which in early impressions is almost unobtainable. The first two states exist in only one impression each, both on Japan paper (Albertina, Vienna; and Bibliothèque Nationale, Paris), while the present third and final state is known in approximately thirty examples, most of which are in public collections. For another - and very different! - impression of the third state, printed on vellum, please see the following lot. Remarkably, both prints have coexisted not just in the Josefowitz Collection but also share the Hawkins and Buccleuch provenances.



*18 LEARN MORE

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Thomas Haaringh ('Old Haaringh')

drypoint, possibly with touches of burin
circa 1655
on vellum
a very fine, early impression of this rare print
one of only three examples printed on vellum
third, final state
printing very richly and velvety, with much burr and very painterly, atmospheric effects
with a carefully and selectively wiped plate tone
with narrow to thread margins on three sides, fractionally trimmed inside the subject in places
generally in good condition
Sheet 181 x 148 mm.
£120,000-180,000
US\$160,000-240,000
€140,000-200,000

PROVENANCE:
Probably William Young Ottley (1771-1836), London (without mark, see Lugt 2663); his sale, Thomas Philipe, London, 19 March 1804 (and following days), 4th day, lot 86 ('... on vellum - very rare') (£ 12).
Probably Thomas Lloyd (circa 1757-1843), London (without mark and not in Lugt); his sale, G. Jones, London, 1 July 1825, lot 393 ('...rare, a fine early impression on parchment, producing the effect of a Picture') (£ 1.15; to Ottley).
Probably William Young Ottley (1771-1836), London (without mark, see Lugt 2663); his posthumous sale, Sotheby's, London, 17 May - 1 June 1837, lot 72 ('Extremely rare') (£ 7; to Ottley).
Probably Warner Ottley (1774-1846), London (brother of the above; without mark and not in Lugt).
John Heywood Hawkins (1802/03-1877), London and Bignor Park, Sussex (Lugt 1471; with his code *ET/o/w* in pencil verso).
With P. & D. Colnaghi & Co., London; acquired from the above.
Walter Francis Duke of Buccleuch (1806-1884), London & Dalkeith, Scotland (without his mark, see Lugt 402); acquired from the above; his posthumous sale, Christie's, London, 19-22 April 1887, lot 2010 (£ 26; to Colnaghi).
With P. & D. Colnaghi & Co., London.
Paul Mathey (1844-1929), Paris (Lugt 2100b); his sale, Hôtel Drouot (expert L. Delteil), Paris, 9 April 1924, lot 123 ('*Superbe épreuve sur parchemin (légèrement rognée dans le haut)*') (Fr. 16,000) (cited in Lugt).
Marcel Mirault (1860-1929), Tours (Lugt 1892a); his posthumous sale, M. Rousseau & J. Caillac, Paris, 18 May 1938, lot 21 ('*Superbe épreuve du 2e état, chargée de barbes, sur parchemin [...]. Fort rare. Dutuit considèrait cette planche comme le chef-d'oeuvre des portraits gravés par le maître. Ancienne collection P. Mathey, vente 9 avril 1924, n. 124 [sic] (reproduit)*') (Fr. 33.000) (cited in Lugt).
Sotheby's, London, 26 April 1978, lot 119 (to Salamon).
With Harry Salamon, Milan.
Sam Josefowitz (Lugt 6094; on the support sheet recto); acquired from the above in 1982; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 274; Hind 287; New Hollstein 291 (this impression cited) Stogdon 115



(actual size)

When this portrait of Thomas Haaringh was offered in an auction in London in 1825, it was described as 'rare, a fine early impression on parchment, producing the effect of a Picture'. What the cataloguer at the time so succinctly expressed is that the image, as a result of being printed on vellum (or parchment), looks more like a painting than a print.

In his later years as a printmaker, from around 1655 onwards, Rembrandt increasingly experimented with printing on different papers and supports. On occasion he printed a few important subjects, including the first state of *'The Three Crosses'* (see lot 48), on vellum. Made from goat, sheep or calf skin, this was an antiquated material that had been used extensively in the production of manuscripts up to the end of the 15th century, but rendered more or less obsolete with the rapidly increased manufacture and distribution of paper in the 16th century. In Rembrandt's time, vellum was mainly used for important administrative or legal documents. As a support for printing, vellum was an unusual choice, since the smooth and glassy surface of the polished skin is far less absorbent than paper. As a result, the ink sits differently on the surface, lending the image an almost liquid, wash-like appearance. Rembrandt used vellum mostly for prints executed with drypoint, which would print with rich burr - the fine metal barbs caused by the drypoint needle scratching directly into the copper plate, which catch ink and leave blurred, velvety marks on the print. As a consequence of printing a densely worked drypoint plate onto vellum, as is the case here, the image is almost non-linear. In the present impression, this magnificent portrait is largely made up of tonal areas in finest shades of grey and black, with a few brighter highlights, such as the sitter's right hand, collar, the left side of his face and his wispy white hair. The overall effect is indeed that of an exquisite little grisaille painting.

To compare this impression on vellum with the previous one, an equally early, rather cleanly wiped example printed on European laid paper, is a fascinating study of differences. What distinguished Sam Josefowitz from other collectors - apart from the sheer quality and depth of his holdings - is the interest he took in acquiring several iterations of the same subjects and plates. He loved seeing different states, supports, manners of inking and wiping, counterproofs and maculatures side by side. The present two impressions afford us the same pleasure. Nick Stogdon, in his catalogue of the collection, remarked that Thomas Haaringh is 'the first of four portrait prints in the collection represented in more than one impression; they show the tremendous amount to be gained by a comparison of impressions on different supports as well as in different states. No contrast is more marked than that between these two proofs of 'Old' Haaringh...' (Stogdon, p. 201)

Of the third state, a few impressions on Japan paper are known, but only three on vellum, including the present example. The other two are at the Museum of Fine Arts, Boston, and the Collection Dutuit, Paris. Eugène Dutuit (1807-1886) himself, as one of the earlier cataloguers of this print noted, considered this print *'le chef-d'œuvre des portraits gravés par le maître'*, and it is - alongside the even more elusive portrait of *Arnout Tholinx* (see lot 9) - undeniably one of his greatest portraits in the print medium. In the present impression on vellum, in which the image seems to hover on the surface, it has an extraordinary, ghost-like vivacity and presence. Only a small print, it has the haunting quality found in some of the finest painted portraits by the artist.



*19 LEARN MORE

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Pieter Haaringh ('Young Haaringh')

etching and drypoint
1655
on laid paper, partial watermark Shield with pendant Head (Hinterding Miscellaneous C.b.b.)
a very good impression of the third state (of six)
printing richly and warmly
with good clarity, contrasts and depth
showing some of the usual wear in the background
with margins
generally in very good condition
Plate 197 x 148 mm.
Sheet 224 x 173 mm.
£8,000-12,000
US\$11,000-16,000
€9,100-14,000

PROVENANCE:
Christiaan Josi (1768-1828), Amsterdam and London (without mark, see Lugt 573).
Heneage Finch, 4th and 5th Earls of Aylesford (1751-1812) (1786-1859), London and Packington Hall, Warwickshire (Lugt 58, annotated *J1815* in pencil *verso*, Lugt 1404a); acquired from the above in 1815 as part of his collection of Rembrandts; sold with the entire collection to Woodburn in 1846.
With Samuel Woodburn (1786-1853), London (without his mark; see Lugt 2584); acquired from the above.
John Heywood Hawkins (1802/03-1877), London and Bignor Park, Sussex (with his code *Σo/o/ω*, Lugt 3022, and inscribed *Wilson 277* and possibly *HA ooc-vo* in pencil *verso*); his sale, Sotheby's, London, 29 April 1850 (and following days), lot 1002 ('*Third state, very fine, from Lord Aylesford's collection*') (£ 14; to Evans).
With Evans & Son, London.
Joseph Crawhall (1821-1893), Newcastle-upon-Tyne (similar to Lugt 466); presumably acquired from the above (not in his posthumous sale, Sotheby's, London, 22 June 1894).
Vittorino Cavalli (20th Century), Reggio Emilia (Lugt 4608, stamped twice).
With Theodore B. Donson, New York.
Sam Josefowitz (Lugt 6094); acquired from the above in 1984; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 275; Hind 288; New Hollstein 292 (this impression cited) Stogdon p. 327

Pieter Haaringh was the younger cousin (or possibly nephew) of Thomas Jacobsz. Haaringh (*circa* 1586-1660), who was the Concierge or chief administrator of the Amsterdam Town Hall, a post which included responsibilities as Bailiff to the Court of Insolvents. It was in this role that Thomas was in charge of the bankruptcy proceedings and sales of Rembrandt's possessions following his bankruptcy in 1656. Prior to his declaration of insolvency in 1656, Rembrandt had tried to raise some funds by holding an auction of objects from his collection in 1655 at the Keizerskron pub in Amsterdam. It was Pieter Gerritsz. Haaringh (1609-1685), whose portrait we see here, who acted as the auctioneer. He was, as Nick Stogdon explained, an officer at the *Weeskamer* (Board of Orphans) in Amsterdam and as such responsible for voluntary sales, to avoid insolvencies.

Rembrandt had probably already known the Haaringhs before his financial difficulties caught up with him, especially the older, Thomas, who was a collector of drawings and prints. It is however unlikely to be a coincidence that Rembrandt produced a printed portrait of each of them in the year 1655, as it became increasingly clear that he was unable to repay his debts on the house on Sint Antoniesbreestraat. Perhaps he wanted to ingratiate himself to the two men who were to have a significant influence on his pecuniary circumstances, perhaps he simply struck up a friendship with them. It is also possible that they themselves commissioned these portrait prints as a last, friendly gesture to provide some income for the artist. The fact that the plate for the present print remained, at least for a while, in the Haaringh family, may indicate that it was indeed a commission. The portrait of Thomas Haaringh, the 'Old Haaringh' (see lots 17 & 18), as he is commonly known, is one of the few prints in Rembrandt's oeuvre executed entirely in drypoint (see also lots 29 & 44). In the present print, presumably created shortly after, Rembrandt returned to using etching in combination with drypoint. The overall composition of the two images is similar, with each of the sitters shown at half-length, seated and facing the viewer, in front of a window. In the portrait of the younger auctioneer, however, he placed him at an angle and further removed from the window, thus creating more spatial depth.

The first state exists in about a dozen examples only, most of which are printed on Japanese paper. In the second state, Rembrandt further darkened some areas, burnished the sleeves to create the lighter cuffs, and added a few tiny touches to the sitter's facial features, which make him look more present, and even more severe. Oddly, he also introduced the curtain rod in front of the window, which does not seem to carry any curtains. The purpose of this dark, slightly vertical line appears to be a purely formal one. It is a visual trick, which leads the eye further back and lends depth both to the window bay and to the room itself, which does look somewhat shallow in the first state. The present third state is posthumous and shows an 18th-century addition in the form of painting on the back wall, presumably intended to cover the wear that began to show in the very dark background.

It is the most austere of all of Rembrandt's printed portraits, an extreme exercise in chiaroscuro effects as well as an intense character study. These two tenets, form and content, reflect and inform each other perfectly in this etching.



(actual size)

*20 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Jan Lutma, Goldsmith

etching with engraving and drypoint
1656

on light tan Japan paper

a very fine, harmonious impression of this important portrait

second/ third state (of five), rare on this paper

printing with considerable burr, inky plate edges and a selectively wiped, atmospheric plate tone

with margins

in very good condition

Plate 192 x 149 mm.

Sheet 213 x 170 mm.

£60,000-80,000

US\$79,000-100,000

€69,000-91,000

PROVENANCE:

Probably Nathaniel Smith (1740/41 - *circa* 1809), London (without mark, see Lugt 2296; inscribed with the number 36 in brown ink at the upper left sheet corner *recto*).

With David Tunick, New York (with his codes *DT14* and *DT1A* in pencil *verso*).

With August Laube Kunsthandel, Zurich; acquired from or on consignment

from the above (according to Stogdon).

Sam Josefowitz (Lugt 6094); acquired from the above in 1983; then by descent to the present owners.

EXHIBITED:

Les Musées d'Art et d'Histoire, Cabinet des Éstampes. Geneva, *États & Achèvement dans la Gravure du XVI au XX Siècle*, 1986.

REFERENCES:

Bartsch, Hollstein 276; Hind 290; New Hollstein 293 (this impression cited) Stogdon 120

The etched portraits of the late 1650s are arguably Rembrandt's greatest and most elaborate. During this period he depicted a number of fellow artists, collectors, publishers and craftsmen – men whom he respected and was friendly with. While his family portraits are mostly quick, spontaneous sketches, these more formal portraits are complex investigations into the character of his sitters. The present portrait of the goldsmith Jan Lutma is perhaps one of the most captivating portraits of all.

Jan Lutma (circa 1584-1669) was one of the leading goldsmiths and jewellers in Amsterdam at the time, and a great collector of prints – his son Jan Lutma the Younger was an etcher. There is a gentle pride in the way the aging craftsman presents himself, seated in a large armchair, surrounded by the accoutrements and products of his profession: a hammer and punches are placed on the table next to him; there is a chased silver bowl; and in his right hand he holds a figurine or candlestick.

Yet Rembrandt shows him sunk deep in thought, almost unaware or simply uninterested in the act of portrayal. His eyes are shadowed and half-closed, attesting to the fact that his eyesight was beginning to wane. This work is testament to Rembrandt's skill and deeply considered approach to his sitter; he conveys the sense of gentle resignation, as Lutma's passion for his work is threatened by his age and failing eyesight – an issue of some concern to Rembrandt himself. It appears that New Hollstein's second and third states are indeed identical and that the inscription underneath the window and the barely legible one in the densely worked area at lower right were in fact engraved at the same time. What we do know with certainty is that François Lutma's address at lower right had been added during the artist's lifetime, since Rembrandt outlived François by five years.



(actual size)

*21 LEARN MORE

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Abraham Francen, Apothecary

etching, engraving and drypoint

circa 1657

on laid paper, watermark fragment Strasbourg Lily with 4WR and Initials AI or AJ (Hinterding B.b.b.)

a very good, dark impression of the tenth state (of twelve)

printing richly and warmly, with good clarity and contrasts

with touches of burr on the sitter's right hand and elsewhere

trimmed inside the platemark or to the subject in places

generally in very good condition

Sheet 157 x 207 mm.

£8,000-12,000

US\$11,000-16,000

€9,100-14,000

PROVENANCE:

Joseph von Camesina (1765-1827), Vienna (without mark, see Lugt 429) (according to Elischer's catalogue); presumably his sale, 24 April 1832, lot 524 ('*Quatrième épreuve*') (Fl. 2.4; to Bern?).

Wilhelm Koller (d. 1871), Vienna (Lugt 2632); his sale, Posonyi, Vienna, 5 February 1872 (and following days), lot 1342 (Fl. 39; to Artaria).

August Artaria (1807-1893), Vienna (Lugt 33); his posthumous sale, Artaria & Co., Vienna, 6-13 May 1896, lot 811 (Fl. 12; to Artaria, together with the following lot).

With Artaria & Co., Vienna.

Julius Rosenberg (1845-1900), Copenhagen (without stamp, see Lugt 1519); probably acquired from the above after the Artaria sale; his posthumous sale, C. G. Boerner, Leipzig, 1 May 1901, lot 220 ('*Sehr schöner Abdruck des siebenten Zustandes mit dem Stichelglitscher auf der linken Wange, der Hut auf der Bank ist wenig sichtbar. Mit Rändchen, leicht eingetuscht. Aus Sammlung Artaria.*') (Mk. 21; to Elischer).

Dr. Julius Elischer von Thurzóbánya (1846-1909), Budapest (Lugt 824); his posthumous sale, C. G. Boerner, Leipzig, 9-11 March 1911, lot 870 ('*Prachtvoller Abdruck des siebenten Zustandes, mit dem Stichelglitscher auf der linken Wange. Mit Rand. Von schöner Wirkung. Aus den Sammlungen Camesina, Artaria und Rosenberg.*') (Mk. 870; to Brandes).

Possibly Georg Morris Cohen Brandes (1842-1927), Copenhagen (without stamp and not in Lugt).

Collection Giesecke (?) (according to Boerner's records).

Jean Malmgren (?), Stockholm (without stamp and not in Lugt); his sale, *The Malmgren Collection of Rembrandt Etchings*, Christie's, London, 30 June 1976, lot 43 (£2,640; to Faustus).

With Faustus Gallery, London.

Christie's, London, 4 July 1979, lot 121.

Sam Josefowitz (Lugt 6094); acquired at the above sale (through Mulder); then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 273; Hind 291; New Hollstein 301 (this impression cited) Stogdon 114

The apothecary Abraham Francen (1612 - after 1678) was a passionate art collector and a friend of Rembrandt's, who helped the artist when he got into financial difficulties and acted as a guardian to Cornelia, the daughter of Rembrandt and Hendrickje Stoffels. In view of their close relationship it is very likely that this portrait was not an official commission but rather a gift to a friend. Francen is depicted in a dark interior, although some light is coming in through the open window, illuminating the print or drawing he is studying so intently. The artifacts that surround him - an open album on the table, a Taoist sculpture, a pot and a skull, and the triptych hanging on the rear wall - suggest that this is the apothecary's cabinet or study, filled with art and curiosities of the kind the artist also collected. Rembrandt depicts his friend in this intimate setting in a moment of quiet contemplation, using chiaroscuro to superb effect to evoke the atmosphere of a private room.



*22 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Lieven Willemsz. van Coppenol, Writing Master: Smaller Plate

etching, engraving and drypoint

circa 1658

on laid paper, without watermark

a very fine impression of this uncommon portrait

third state (of seven)

printing very richly and evenly

with touches of burr, carefully wiped plate tone, bright highlights and much inky relief

with thread to narrow margins, trimmed on or just inside the platemark in places

generally in very good condition

Plate & Sheet 261 x 191 mm.

£20,000-30,000

US\$27,000-39,000

€23,000-34,000

PROVENANCE:

Pieter Cornelis, Baron van Leyden (1717-1788), Vlaardingen (see Lugt 12 and 240); then by descent to his daughter Françoise Johanna Gael.

Louis Bonaparte (1778-1846), King of Holland between 1806-1810 (not in Lugt); the collection acquired *en-bloc* in 1807 from the above; then transferred to the Rijksprentenkabinet, Amsterdam (Lugt 240); their duplicate sale, Frederick Muller, Amsterdam, 2 May 1882, lot 412 ('*Très belle, ancienne épreuve de la planche terminée (3e état). Avec une petite marge.*') (Fl. 200; to Wawra).

Probably with Alfred Wawra (1876-1931), Vienna (without stamp, see Lugt 6026).

With P. & D. Colnaghi & Co., London (with Bartsch and Hollstein numbers in Harold Wright's hand in pencil *verso*).

Richard Dawnay, 10th Viscount Downe (1903-1965), Wykeham Abbey, Yorkshire (Lugt 719a); probably acquired from the above; his posthumous sale, Sotheby's, London, 26 November 1970, lot 130.

Sam Josefowitz (Lugt 6094); acquired at the above sale (through Ira Gale); then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 282; Hind 269; New Hollstein 305 (this impression cited) Stogdon 128

The present sheet is a very fine example of this rare print, depicting the calligrapher Lieven Willemsz. van Coppenol (1598-after 1667). It once belonged to Louis Bonaparte (1778-1846), King of Holland between 1806-1810, before being transferred to The Royal Library in The Hague and later the Rijksprentenkabinet, Amsterdam, in the early 19th century. The portrait is one of the few prints by Rembrandt for which a preparatory drawing has survived, in brown ink and wash, which is today at the Museum of Fine Arts, Budapest (inv. no. 1570).

Rembrandt's etched portraits depict a wide array of fascinating characters that occupied the same creative sphere as the artist, such as collectors, fellow artists, craftsmen and publishers. Coppenol, described by Nicholas Stogdon as 'clearly a very peculiar man', is one of the most intriguing of Rembrandt's sitters (Stogdon, p. 226). Executed in 1658, the print portrays Coppenol at a time when he was suffering from mental illness that had forced him to retire from his previous position as the head of the French school in Amsterdam, leading him to become a professional calligrapher instead. In the present composition, Rembrandt places the writing master within his working environment, seated at the desk with a quill poised in his right hand and the tools of his craft - a pair of compasses, a ruler and a set square - on display.

Widely acknowledged to be commissioned by the sitter, the references to Coppenol's profession are unsurprising. Yet, as Stogdon also reflects, 'Rembrandt's genius, perhaps in this case a somewhat vengeful one, is to tell us a lot about the sitter without denting his vanity' (*ibid.*). Indeed, one might interpret the presence of Coppenol's grandson, Antonius, who is inquisitively and demurely peering over his grandfather's shoulder, in addition to the beginnings of '*schoonschrift*' just visible on the parchment before the writing master, as subtle references to the excessive pride the sitter took in his work. His notoriety for being vain sprang from Coppenol's habit of sending examples of his calligraphy to poets such as Joost van Vondel and Constantijn Huygens, and demanding that in return they write panegyrics of his calligraphy.

Not only is this print a masterful character study, but also a beautiful example of Rembrandt's consummate skill in depicting light and shade within an interior and evoking the atmosphere of the place by using a vast variety of graphic marks and methods of manipulating the printed image to the desired effect.



*23 LEARN MORE

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Jan Antonides van der Linden

etching, drypoint and engraving
1665
on laid paper, countermark PCMB (Hinterding A.a.)
a fine, early impression of the artist's last print
the very rare third state (of seven)
printing strongly and clearly, with great contrasts and depth
with touches of burr in places, a light plate tone and selectively wiped highlights
trimmed to or just inside the platemark on three sides, lacking the lower blank border
some minor defects
generally in good condition
Sheet 126 x 103 mm.
£6,000-8,000
US\$7,900-10,000
€6,900-9,100

PROVENANCE:
Alexander John Godby (1853-1934), Baltimore (Lugt 1119b); his sale, Sotheby's, London, 29-30 January 1935, lot 191.
With Theodore B. Donson, New York.
Sam Josefowitz (Lugt 6094); acquired from the above in 1984; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 264; Hind 268; New Hollstein 314 (this impression cited) Stogdon p. 323

This is a fine and very pleasing impression of Rembrandt's last print, created four years after he had stopped making prints in 1661 with his final valiant work the great *Woman with the Arrow* (B. 202; New Holl. 313). The present print shows the medical professor Jan Antonides van der Linden (1609-1664) and was intended as a frontispiece to his posthumously published version of the writings of the ancient Greek physician Hippocrates. As the story goes, Rembrandt's son Titus had bumped into the publisher and, upon hearing that an engraved portrait of van der Linden was needed, recommended his father, probably in the hope of bringing him back into business. Titus seems to have glossed over the fact that his father was an etcher, not an engraver. The commission was thus bound to fail from the beginning, as Rembrandt made the print in the way he knew and had always done, in a mixed technique of etching, engraving and drypoint. The publisher must have realised that Rembrandt's plate would not last for a large print-run, and it was never included in the book. Rembrandt however must have hoped he would, as he left a large blank margin on the plate below the portrait to be engraved with text. In the present impression, this border has been trimmed off.

The print was to be based on a painted portrait by Abraham van den Tempel (1622/23-1672), which may explain why the portrait does not quite look like 'a Rembrandt', although he still mastered the play of light on the garments and face as he always had - effects which can only be appreciated in early impressions, such as the present one: the face, hands and the background were etched in a very sensitive, wispy manner, which wore very quickly. The unusual placement of the professor standing in a landscape may have been a reference to his role as the founder of the botanical gardens at the university of Franeker, but also points to a burgeoning fashion in outdoor portraits.



(actual size)

9

BIBLICAL SCENES
& SAINTS



*24 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Triumph of Mordecai

etching with drypoint
circa 1641
on laid paper, without watermark
a very fine impression of the third state (of four)
printing with rich burr, particularly on the figures and building at left
with great clarity, depth and luminous contrasts
with small margins
a few pinpoint rustmarks and foxmarks
otherwise in very good condition
Plate 172 x 213 mm.
Sheet 176 x 217 mm.
£12,000-18,000
US\$16,000-24,000
€14,000-20,000

PROVENANCE:
Henry Harper Benedict (1844-1935), New York (Lugt 1298); by descent to his wife Josephine Katherine; presumably sold privately soon after his death. With Kennedy Galleries, New York (with their stocknumber *a.10598* in pencil verso); possibly acquired from the above.
Raphaël Esmerian (1903-1976), Paris and New York (his stamp *R.E.* in a rectangle, verso; not in Lugt); presumably acquired from the above. Probably with Knoedler & Co, New York (with their stocknumber *K378* in pencil verso).
Sotheby's, New York, 'The Property of a Lady', 10 May 1973, lot 152 (erroneously described as having touches of wash) (\$ 14,000).
With Franglo Fine Arts, London.
Sam Josefowitz (Lugt 6094); acquired from the above in 1980; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 40; Hind 172; New Hollstein 185 (this impression cited) Stogdon 8

This scene depicts the dramatic climax of the Old Testament Book of Esther, which is celebrated annually in the Jewish festival of Purim. In the story, the machinations of a high-ranking official at the court of the Persian King Xerxes are foiled by Esther, the king's consort - unbeknown to the King a Jew - and her cousin Mordecai. Mordecai temporarily wins the favour of the King when he exposes a plot against him, but later falls foul of Haman, the King's chief advisor, by refusing to pay homage to him, in obedience to the Biblical injunction to have no other gods but Yahweh. In revenge, Haman persuades the King to issue an edict authorizing the annihilation of all Jews throughout the empire. The tables are turned when the King remembers Mordecai's loyalty and asks Haman how he should be honoured. Haman, thinking the King is referring to him, answers: `

Let the royal apparel be brought which the king useth to wear, and the horse that the king rideth upon, and the crown royal which is set upon his head: And let this apparel and horse be delivered to the hand of one of the king's most noble princes, that they may array the man withal whom the king delighteth to honour, and bring him on horseback through the street of the city, and proclaim before him, Thus shall it be done to the man whom the king delighteth to honour' (Esther 6: v 8-9).

It is this moment of glorious comeuppance which Rembrandt depicts - the elderly Mordecai mounted on the King's own horse, bedecked in royal regalia, being led through a crowded street by his arch-enemy, the humiliated and soon to be executed Haman. They are observed by the King and Queen from a balcony above a bustling crowd of onlookers who are bowing, doffing caps, or simply gawping at the spectacle, set against an impressive architectural backdrop. The densely figured composition, full of drama and incidental detail, have parallels with the monumental painting of *The Night Watch*, 1639-1642, on which Rembrandt was working at this time. It also anticipates *Christ healing the sick 'The Hundred Guilder Print'*, 1648 (see lot 45), perhaps the artist's most complex arrangement in etching. *The Triumph of Mordecai* is also significant as the first instance in which Rembrandt uses drypoint not merely as an embellishment but as an integral part of the etching's composition, to create the richly burred shadows to the left of Mordecai and Haman, seen to great effect in this very fine impression.



*25 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

David in Prayer

etching and drypoint
1652
on firm Japan paper
a fine, warm and atmospheric impression of the first state (of three)
printing clearly yet softly
with good contrasts and tiny touches of burr on the bedcover
with thread margins, an added borderline in places
generally in very good condition
Plate 140 x 94 mm.
Sheet 141 x 95 mm.
£8,000-12,000
US\$11,000-16,000
€9,100-14,000

PROVENANCE:
Richard Dawnay, 10th Viscount Downe (1903-1965), Wykeham Abbey,
Yorkshire (without stamp, see Lugt 719a); his posthumous sale, Sotheby's,
London, 26 November 1970, lot 46 (to 'Blackboard').
With Paul Prouté, Paris.
Sam Josefowitz (Lugt 6094); acquired from the above in 1978; then by descent
to the present owners.

REFERENCES:
Bartsch, Hollstein 41; Hind 258; New Hollstein 268 (this impression cited)
Stogdon 10

Stylistically and technically, *David in Prayer* is an unusual print within Rembrandt's oeuvre. Executed mainly with etching and only a few touches of drypoint on the blanket on the bed, there is not much variation in the strength and depth of the lines. Furthermore, much of the figure of David and other elements of the composition are rendered not with outlines, but with areas of light and shade. Instead of 'describing' the figure and his surroundings, Rembrandt relies strongly on hatching to suggest the volume and shape of things. It is an intriguing technique, which lends *David in Prayer* a very different feel from most of his prints, but it is only effective when the contrasts between light and darkness are strong and vivid. The Japan paper lends special warmth and gentle luminosity to this beautiful impression.

The print depicts King David, after secretly watching Bathsheba bathing and forcing her to commit adultery with him (2 Samuel 11:4-5), saying his prayer of repentance:

*Have mercy on me, O God,
according to your unfailing love;
according to your great compassion
blot out my transgressions.
Wash away all my iniquity
and cleanse me from my sin.
For I know my transgressions,
and my sin is always before me.* (Psalm 51.1-3)

The luxurious bed against which David is kneeling in prayer – very similar to the type of furniture depicted in *The French Bed* (B. 186; New Holl. 230) – is no doubt a reference to the carnal sin David has committed with Bathsheba, while the harp in the foreground serves as an attribute of David, for the viewer to recognise him and understand the scene. The harp itself refers to an earlier episode from the life of David. The story of David would have been very familiar to both a Jewish and a Christian audience, as he was understood to be the author of the psalms, and often cited and praised as a model for penitence.



(actual size)

*26 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Image seen by Nebuchadnezzar, from: Four Illustrations to Manasseh Ben Israel 'Piedra Gloriosa'

etching and engraving with drypoint
1655
on laid paper, without watermark
a fine impression of this rare print
fifth, final state
printing sharply and with good contrasts
with touches of burr in places and a light plate tone
with small margins
a few minor defects, mainly at the sheet edges
the subject in good condition
Plate 111 x 70 mm.
Sheet 114 x 74 mm.
£10,000-15,000
US\$14,000-20,000
€12,000-17,000

PROVENANCE:
Possibly John Sheepshanks (1787-1863), London (without mark; see Lugt 2333) (according to Stogdon).
With William Smith, London.
British Museum, London (Lugt 300; with the acquisition no. [18]43/6-7/207, relating to Smith); acquired from the above; with their duplicate stamp (Lugt 305) and initials of Campbell Dodgson (Keeper of Prints & Drawings, 1912-32); their duplicate sale, C. G. Boerner, Leipzig, 25-27 May 1925, lot 1042 ('Ausgezeichneter Abdruck, mit Rändchen').
Alexander John Godby (1853-1934), Baltimore (Lugt 1119b); his sale, Sotheby's, London, 29 January 1935, lot 32 (sold with another print) (£ 4,5; to Colnaghi).
With P. & D. Colnaghi & Co., London (with their stocknumber C.22774 in pencil verso).
Richard Dawnay, 10th Viscount Downe (1903-1965), Wykeham Abbey, Yorkshire (Lugt 719a); his posthumous sale, Sotheby's, London, 26 November 1970, lot 41 (£ 1,300; to Johnson).
Walter J. Johnson (1908-1996), Leipzig and New York (without mark and not in Lugt); his sale, Sotheby's, New York, 2-3 May 1984, lot 514 (\$ 6,050; to Schulman).
Sam Josefowitz (Lugt 6094); then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 36a; Hind 284a; New Hollstein 288a (this impression cited) Stogdon p. 262

In 1655 Rembrandt produced four book illustrations for Manasseh ben Israel's mystical treatise, *Piedra Gloriosa*, a text about the coming of the Messiah (see lots 27 & 28), which he printed and published in the Spanish language in Amsterdam in 1655. Manasseh ben Israel (1604-1657) was a Sephardic rabbi, writer and printer, whose family had fled from the Inquisition in Portugal and settled in Amsterdam in 1605 (see also lot 11).

The present first image depicts the Babylonian King Nebuchadnezzar's dream from the Book of Daniel (2:31-35), in which a statue composed of various metals is destroyed by a divinely hewn stone. Manasseh interpreted this as a symbol of the Messiah coming and the restoration of Israel. The composition is marked by Rembrandt's dramatic handling of light and texture, which lends the scene a heightened sense of tension and immediacy. The figure of the statue looms with monumentality, its form both imposing and fragile, while the moment of impact is depicted with restrained force, allowing the theological weight of the scene to resonate more deeply than any overt drama.

The print exists in five states, and the main reworkings suggest Rembrandt's response to Manasseh's demand to adhere more closely to the text: earlier states depict the statue with shattered legs, while the final state shows only the feet broken, in accordance with the biblical account. All states of this print are rare, including the present fifth and final state. This is a fine impression, printed with good contrasts, touches of burr, and a light plate tone, contributing to the atmospheric depth of the composition.



(actual size)

*27 LEARN MORE

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Jacob's Ladder, from: Four Illustrations to Manasseh Ben Israel 'Piedra Gloriosa'

etching and engraving with drypoint
1655
on laid paper, without watermark
a very fine, rich impression of the rare second state (of four)
printing very sharply and darkly, with great contrasts and depth
with considerable burr, much inky relief and a subtle plate tone
printed from the undivided plate, with a small margin at left
generally in very good condition
Sheet 113 x 76 mm.

£15,000-25,000
US\$20,000-33,000
€18,000-28,000

PROVENANCE:
Pierre Mariette II (1634-1716), Paris (Lugt 1789), dated 1698 and probably with an associated number '110' in brown ink.
Unidentified, inscribed '*Nergard*' or '*Nergaud*' (?) in pencil *verso* (not in Lugt).
The Carlyon Family, Tregrehan House, Cornwall; probably acquired by Thomas Carlyon (circa 1755-1830) or William Carlyon (1781-1841); then by descent to Tristram R. G. Carlyon (1877-1957); sold *en-bloc* with most of the Rembrandt collection to Colnaghi by the executors in 1958.
With P. & D. Colnaghi & Co., London (with their stocknumber *R. 483* in pencil *verso*); their catalogue *The Age of Rembrandt: an Exhibition of Etchings*, 1969, no. 52.
Charles C. Cunningham Jr. (b. 1934), Boston (Lugt 4684).
With Robert M. Light, Santa Barbara, California (on behalf of the above).
Sam Josefowitz (Lugt 6094); acquired from the above in 1974; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 36b; Hind 284b; New Hollstein 288b (this impression cited) Stogdon p. 262

In this print, the second in the sequence of four illustrations for Manasseh ben Israel's *Piedra Gloriosa* of 1655 (see lot 26), Rembrandt depicts Jacob's dream of a ladder reaching to heaven, with angels ascending and descending, as recounted in the Book of Genesis (28:11-15). In his mystical text, Manasseh interpreted the ladder as a symbol for the messianic promise.

As with the previous illustration (see lot 26), it seems that Rembrandt adapted his initial composition at Manasseh's request. As Hinterding observes, in the second state 'the lower sides of the ladder are burnished in', indicating an effort to extend the ladder downwards (Hinterding, 2013 p. 249). The ladder's midpoint, symbolising Jerusalem, was presumably where Manasseh asked Rembrandt to position Jacob. Notably, the stone upon which Jacob rests is the very same divine stone that shatters the statue in Nebuchadnezzar's dream (see lot 26).

The composition is evocative: Jacob lies in shadowed repose while the ladder rises diagonally through the gloom, its barely defined rungs now reaching downwards into darkness. The whole composition is characterised by a deliberate lack of definition, an effect Rembrandt achieved through the extensive use of drypoint. This sense of uncertainty is suggestive both of the nocturnal setting and of the mystery of revelation itself. The burr in the present very fine, early impression is particularly effective in obscuring and blurring the image to the desired, dreamlike appearance.



(actual size)

*28 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Daniel's Vision of the four Beasts, from: Four Illustrations to Manasseh Ben Israel 'Piedra Gloriosa'

etching and engraving with drypoint
1655
on laid paper, without watermark
a very good impression of this rare subject
third state (of four)
printing with great clarity, contrasts and depth
with touches of burr in places
trimmed to or just outside the borderline on three sides, skilfully remargined at right
some pale foxmarks and stains
the subject in good condition
Sheet 102 x 76 mm.

£10,000-15,000
US\$14,000-20,000
€12,000-17,000

PROVENANCE:
With P. & D. Colnaghi & Co., London (with their inscriptions in pencil *verso*).
Richard Dawnay, 10th Viscount Downe (1903-1965), Wykeham Abbey,
Yorkshire (Lugt 719a); his posthumous sale, Sotheby's, London, 26 November
1970, lot 39 (£ 850; to Johnson).
Walter J. Johnson (1908–1996), Leipzig and New York (without mark and not in
Lugt); his sale, Sotheby's, New York, 2-3 May 1984, lot 516 (\$ 6,050).
Sam Josefowitz (Lugt 6094); then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 36d; Hind 284d; New Hollstein 288d (this impression cited,
erroneously described as a fourth state)
Stogdon p. 262

Complete copies of Manasseh ben Israel's mystical text *Piedra Gloriosa* (Amsterdam, 1655) published by the author in Spanish, are extremely rare. Only six examples containing all four illustrations by Rembrandt are known, including one in the Lugt Collection in Paris. It seems that not all copies of the book even included Rembrandt's prints, as in the few known examples, his prints are inconsistently bound into the volumes, as if by demand. To have three of the prints in a single collection, as offered here, is a rare occurrence (see also lots 26 & 27).

The fourth and final illustration for the book depicts the prophetic vision from the Book of Daniel (7:1-14), in which four beasts rise from the sea, each representing a successive empire before the coming of the Messiah. Manasseh ben Israel interpreted this apocalyptic imagery as a prelude to the redemption and divine justice. Rembrandt's composition is densely layered, with the monstrous creatures emerging from turbulent waters under a dark sky, above which Daniel stands before the celestial vision of God the Father and the Heavenly Host.

It is interesting to note that subsequent issues of the book included not Rembrandt's own prints, but engraved copies by Salomon Italia. In the print replacing the present original etching, the engraver omitted the depiction of God, which the Jewish faith forbids, with a blank halo.



(actual size)

*29 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Abraham's Sacrifice

etching and drypoint
1655
on laid paper, without watermark
a very fine, lightly tonal impression
printing with great clarity, depth and considerable burr
with margins
a few minor repairs
generally in good condition
Plate 154 x 131 mm.
Sheet 161 x 139 mm.

£25,000-35,000
US\$33,000-46,000
€29,000-40,000

PROVENANCE:
With Paul Prouté, Paris.
Sam Josefowitz (Lugt 6094); acquired from the above in 1969; then by descent
to the present owners.

EXHIBITED:
Les Musées d'Art et d'Histoire, Cabinet des Éstampes, Geneva, *États & Achèvement dans la Gravure du XVI au XX Siècle*, 1986.

REFERENCES:
Bartsch, Hollstein 35; Hind 283; New Hollstein 287 (this impression cited)
Stogdon 6

Young Rembrandt had painted the subject of the sacrifice in 1635 (Hermitage Museum, St. Petersburg) but the etched version appears more subtle in the staging. Abraham, at centre, presses Isaac's head against his side and covers his eyes with his right hand, to spare him from the sight of the knife he holds in the other hand. Isaac, kneeling helpless over a large dish, is rescued by the angel. The messenger sent by God, with his spread wings enclosing the main scene, intervenes in the exact moment when the father is about to accomplish the terrible deed. The figures are mostly rendered in outline, to stand out against the dark and tonal background. The image is in essence completed in etching, and then worked up and enhanced with touches of drypoint.

The viewer's gaze is directed towards the steep ravine, down from Mount Moriah. The precipitous landscape on the one hand lends the scene a heightened sense of menace and drama, while the view onto the resting companions and the travelers on the road are reminiscent of depictions of the *Agony in the Garden* (B. 75; New Holl. 269). This is perhaps a meaningful association, as the sacrifice of Isaac has been interpreted by Christian scholars as an Old Testament foreshadowing of the sacrifice of Christ, and both as a test of obedience to the Lord.

The British Museum holds a drawing by Rembrandt of the same subject in black and red chalk with grey wash, which has been dated to the mid-1630s (inv. no. 1897,1117.5). It shows a slightly later moment of the event, as the Angel holds back Abraham's hand, and he lets go of the knife. The youth's position is also different, kneeling, but with his torso and head pulled back, but the two compositions are clearly related. About twenty years lie between the drawing and the print, and it is intriguing to think whether Rembrandt, after all this time, went back to his initial sketch when he set out to make the etching.



(actual size)

*30 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Angel appearing to the Shepherds

etching, engraving and drypoint

1634

on laid paper, watermark Basel Crozier (Hinterding A.a.b.)

a very fine, early and luminous impression of the third state (of six)

printing with remarkable clarity, intense contrasts and depth

with touches of burr on the angel, signature and elsewhere

with margins and a sharp platemark

in very good condition

Plate 262 x 219 mm.

Sheet 278 x 236 mm.

£30,000-50,000

US\$40,000-66,000

€35,000-57,000

PROVENANCE:

With Paul Prouté, Paris; his catalogue '*Gericault*', 1990, no. 139 (price on request).

Sam Josefowitz (Lugt 6094); acquired from the above in 1990 (Fr. 180,000); then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 44; Hind 120; New Hollstein 125 (this impression cited)

Stogdon p. 265

The Angel appearing to the Shepherds of 1634 is one of Rembrandt's first religious etchings on a large scale. The present, very fine impression allows us to fully admire the many delightful elements of this richly varied composition: the angel and the little putti swirling in the sky around the Holy Spirit, almost invisible in the blinding light, and the stunned shepherds and their animals, fleeing in terror, all suddenly illuminated by the celestial apparition. The rest of the scene - the two figures emerging from the cave at lower right, curious to see what's causing the tumult, the distant landscape by night, the travellers down by the river with their fires reflected in the water, and the dense forest with a gnarled old tree and a palm at the edge - is fading into nocturnal twilight. The various parts of the composition each strike a very different tone: the angel does have a certain severity and grandeur about him, while the scene of the panic-stricken herdsmen and beasts is almost burlesque in its vivacity, in contrast with the quiet, lyrical feel of the distant landscape at night. Yet, Rembrandt brings it all together in a grand tableau. Much of the effect of this print relies on the rich, saturated blacks in the foreground, and the subtlest gradations of greys and blacks in the background scenery with tiny highlights within it, such as the small light in the house on the bridge or the reflections of the campfire in the water. In later impressions, the darkest areas deteriorate to a patchy grey, while the landscape across the river becomes completely indistinct. In the present example, these different aspects are perfectly balanced and articulated.

The Angel appearing to the Shepherds is one of the earliest night scenes etched by Rembrandt, a genre that would become something of a speciality of the artist. It is interesting to note that the Annunciation to the Shepherds was one of the subjects first depicted in European art as a true night scene, with the angel as an active light source, illuminating the pictorial space. One of the earliest examples in painting is Taddeo Gaddi's fresco of 1328-38 in the Capella Baroncelli at Santa Croce in Florence, but Rembrandt would have certainly known Flemish examples of the motif, either in paintings or miniatures.





(actual size)

*31 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

The Adoration of the Shepherds: with the Lamp

etching
circa 1654
on laid paper, watermark fragment, probably Arms of Amsterdam
a fine, bright impression of the first state (of three)
printing with great clarity and contrasts
trimmed to or on the platemark, fractionally to the subject in places
in very good condition
Sheet 105 x 128 mm.
£12,000-18,000
US\$16,000-24,000
€14,000-20,000

PROVENANCE:
Eugene Jantzen, Danzig (according to a pencil inscription verso).
With August Laube Kunsthandel, Zurich.
Sam Josefowitz (Lugt 6094); acquired from the above in 1969; then by descent
to the present owners.

REFERENCES:
Bartsch, Hollstein 45; Hind 273; New Hollstein 279
Stogdon p. 265

Rembrandt sensitively captures a moment of divine domesticity: the shepherds gathering around Mary, Joseph and their newborn child in the manger. In this fine and bright impression, the mother and child sit in the enclosed safety of the stable, under an arch seemingly lit by a single flame. The etching, dated around 1654, is one of a series of six prints depicting scenes from Christ's infancy and youth (B. 60, 55, 63, 45, 47, 64; New Holl. 276-281). Rembrandt executed each print on a small and intimate scale, suggestive of the fragility and humility of the young Christ.

This impression is completed in a rapid and spontaneous etching style, composed of energetic parallel hatching lines that direct the eye to the foremost figures of the composition. The figures of the Virgin and Child are more delicately depicted and stand out against a halo of blank paper in an otherwise densely worked scene.

Belonging to a significant iconographic tradition, this printed impression bears similarities to the compositional and atmospheric qualities of Rembrandt's painted *Adoration of the Shepherds* of 1646, now in the Alte Pinakothek, Munich. In both the painting and the print, Rembrandt demonstrates his mastery of chiaroscuro, expressed in the print through the subtly worked dark passage at the upper right. The lack of any other natural light source apart from the oil lamp is suggestive of the divine light emanating from the Christ child and the Virgin, allowing for an interplay of realism and spiritual reverence. Close to the child stands a shepherd with a the bagpipe, also found in two prints of the same subject by Albrecht Dürer (1471-1528), imbuing the scene with a sense of musicality and joy.



*32 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

The Adoration of the Shepherds: A Night Piece

etching, engraving and drypoint
circa 1657
on laid paper, with an unidentified watermark (probably Miscellaneous, see Hinterding A.zz.)
a very good impression of the ninth state (of eleven)
printing very sharply and darkly, with intense contrasts
with touches of burr on the pillow, the book page and elsewhere
with small margins
in very good condition
Plate 149 x 195 mm.
Sheet 153 x 199 mm.
£7,000-10,000
US\$9,300-13,000
€8,000-11,000

PROVENANCE:
Unidentified, initials *HB* (?) in pencil verso (not in Lugt).
Charles Delanglade (1870-1952), Marseille (Lugt 660).
With August Laube Kunsthandel, Zurich.
Sam Josefowitz (Lugt 6094); acquired from the above in 1969; then by descent
to the present owners.

REFERENCES:
Bartsch, Hollstein 46; Hind 255; New Hollstein 300 (this impression cited)
Stogdon p. 266

Night scenes, both indoors and outdoors, were a challenge Rembrandt seems to have cherished as a printmaker, and this very fine impression of the *Adoration of the Shepherds: a Night Piece* demonstrates both the difficulties the genre posed and the extraordinary daring and skill with which he approached it.

It is a very hushed and tender scene: the Virgin is resting, huddled around the sleeping Christ child, while Joseph is awake, reading and quietly watching over them. A group of shepherds, men, women and a child, have entered the stable, but keeping a distance from the Holy Family, as if not to disturb them. The scene is lit by two light sources, a hidden lamp or fire behind Joseph and the lantern held by the foremost shepherd, creating a few highlights: the top of Joseph's book, the Virgin's headband and cuff, and the face of the woman peeking from behind the man with the lamp. Everything else, including the Child's face, is visible in twilight or shrouded in almost complete darkness. As viewers, we are drawn into this intimate scene, our eyes are trying to adapt and see in the darkness, and thereby becoming part of the group of shepherds, the first to see the Son of God.

To achieve the effect of such darkness in etching, large parts of the plate have to be covered with dense cross-hatching, while leaving those areas catching a little light and visible in twilight slightly more open. This poses a number of artistic and technical challenges: not only do these subtle gradations in density require a virtuoso command of the etching needle – which Rembrandt clearly possessed. It is also extremely difficult to ink up and wipe such a densely worked plate before printing, for it to result in an impression that is at once saturated and transparent. Too little ink, and the print would appear uneven and grey; too much ink, and the tiny highlights and middle tones would be drowned out and become illegible. Furthermore, very dense crosshatching quickly shows wear as the tightly spaced lines begin to flatten and merge. Instead of velvety black, the image then starts to look patchy and ill-defined. Given these difficulties, Rembrandt's achievement in creating this print is all the more astonishing.



(actual size)

*33 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

*The Presentation in the Temple with the Angel:
Small Plate*

etching with drypoint
1630
on laid paper, watermark fragment Strasbourg Lily (probably Hinterding A.a., variant with Initials BA)
a fine impression of the second, final state
printing with touches of burr on Simeon's hand, Anna's face and elsewhere
with fine, vertical wiping marks, the foul-biting below printing strongly
with narrow margins at left and right, trimmed to or within the platemark
above and below
in very good condition
Sheet 102 x 80 mm.
£5,000-7,000
US\$6,600-9,200
€5,700-7,900

PROVENANCE:
Possibly Jacques-André-Joseph Aved (1702–1766), Amsterdam & Paris (without stamp and not in Lugt).
Pierre Remy (second half of 18th century), Paris (Lugt 2173, dated 1749);
probably acquired from the above; With Thomas Major, London (acquired or on consignment from the above).
With Arthur Pond (*circa* 1705-1758), London (without mark; see Lugt 2038);
acquired *en-bloc* with the entire collection from the above (possibly through Gideon Sampson).

With Alexander Beugo (active 1801-1827), London (Lugt 82); possibly in his sale, Southgate, London, 9-10 April 1827, lot 270 (according to Downe's catalogue).
With P. & D. Colnaghi & Co., London (with their stocknumber C.24592 in pencil *verso*).
Richard Dawnay, 10th Viscount Downe (1903-1965), Wykeham Abbey, Yorkshire (Lugt 719a); his posthumous sale, Sotheby's, London, 26 November 1970, lot 55.
Sam Josefowitz (Lugt 6094); acquired at the above sale (through Laube); then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 51; Hind 18; New Hollstein 54 (this impression cited)
Stogdon 18

Despite the small size, this exquisite etching - the earliest of three with the same subject made by the artist - evokes a monumental space and theatrical atmosphere. On a tiny scale, Rembrandt included a large number of figures, with the composition and the narrative unfolding on different levels along a diagonal line: in the left foreground a beggar in the shadow; at centre, lit from left, the main scene with Simeon holding the child and addressing Mary, surrounded by worshipping figures and the prophetess Anna led by an angel; in the right background, the architecture and the big staircase are alluded to with fine, delicate lines.



(actual size)

*34 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

The Circumcision: Small Plate

etching with drypoint
circa 1630
on laid paper, without watermark
a fine impression of this early little print
with burr on the head and upper body of the Christ child
with good contrasts, clarity and depth
trimmed to or on the platemark
in very good condition
Plate & Sheet 88 x 54 mm.
£5,000-7,000
US\$6,600-9,200
€5,700-7,900

PROVENANCE:
Unidentified, indistinct inscription in pen and brown ink (not in Lugt).
Otto Gerstenberg (1848-1935), Berlin; inscribed by his secretary Montag with the deaccession number *M. 220* in pencil *verso* (Lugt 1840c; see also Lugt 2785).
With Kennedy Galleries, New York.
Sam Josefowitz (Lugt 6094); acquired from the above in 1969; then by descent to the present owners.
REFERENCES:
Bartsch, Hollstein 48; Hind 19; New Hollstein 55 (this impression cited)
Stogdon p. 267

A lively and fine impression, this early little print depicts Christ’s circumcision in a temple. Dated to around 1630, the print is related to two etchings of a similarly diminutive format depicting scenes from the infancy of Christ executed by Rembrandt that same year: *The Presentation in the Temple with the Angel* (see lot 33) and *Christ disputing with the Doctors* (B. 66; New Holl. 53).

As in the previous lot, it is astonishing how much tension and drama Rembrandt was able to convey on such a small plate. The figure of the high priest standing at left with his ceremonial staff and presiding over the ritual, reoccurs later in Rembrandt's oeuvre in the magisterial *Presentation in the Temple in the dark Manner* (B. 50; New Hollstein 285) of *circa* 1654. Even here, on a tiny scale, the figure is imposing enough, and the whole scene, taking place under a tall arch filled with billowing smoke, is imbued with a sense of awe and mystery.

*35 LEARN MORE

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)
The Circumcision

etching
circa 1625
on laid paper, watermark Foolschap with seven-pointed Collar (probably Hinterding O.a.)
a very fine, lightly tonal impression of this early print, possibly Rembrandt's first etching
third, final state
printing very clearly and sharply
with dark accents, depth and much inky relief
with narrow margins
generally in very good condition
Plate 212 x 161 mm.
Sheet 216 x 164 mm.
£6,000-8,000
US\$7,900-11,000
€6,900-9,100



PROVENANCE:
With Arthur Pond (circa 1705-1758), London (without mark; see Lugt 2038).
Sir Edward Astley (1729-1802), Norfolk (Lugt 2775, recto); probably acquired *en-bloc* from the above with the rest of his collection; presumably his sale, Langford, London, 27 March 1760 (and following days).
Sotheby's, 14 June 1984, lot 145 (£ 3,520; to Boerner).
With C. G. Boerner, Düsseldorf and New York; their catalogue, *Neue Lagerliste* 80 (1984), no. 32.
With Christopher Mendez, London; gifted by the above as a reward for preventing a theft; Piasa, Hôtel Drouot, Paris, 31 March 2003, lot 169 (a charity auction to benefit Fondation Custodia).
Sam Josefowitz (Lugt 6094); acquired at the above sale; then by descent to the present owners.

REFERENCES:
Not in Bartsch, Hollstein S 398; Hind 388 (rejected); New Hollstein 1
Stogdon 14

Recognised as one of Rembrandt's earliest prints by Gersaint and Daulby, *The Circumcision* was subsequently rejected by Bartsch, Hind and others, but is now generally accpeted as one of the first, if not the first, etching by the artist. It was probably made when the artist was nineteen or twenty years old and is fully signed on the plate and bears the address of the publisher Jan Pietersz. Berendrecht, although Stogdon suggests this was added somewhat later, when it had become lucrative to publish a print by Rembrandt. According to Hinterding, Rembrandt may have still owned the plate in 1641 and Berendrecht died around 1645, which give us an approximate date of when the address was added and the print issued in a sizeable edition (see Stogdon, no. 14, p. 24).

Although the print looks somewhat clumsy and unrefined, with hardly any differentiation in the weight of the lines, it is rapidly and confidently drawn and already shows Rembrandt as a great story-teller. The scene is lively and the young artist knows how to arrange his figures and organise the space, even though he is not yet fully in command of perspective or light and shade. It is nevertheless an interesting and ambitious beginning for an artist, who would eventually master and manipulate the technique of etching like no other printmaker before or after him.



(actual size)

*36 LEARN MORE

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)
The Circumcision in the Stable

etching
1654
on laid paper, without watermark
a very fine impression of the second state (of five)
printing with great clarity, intense contrasts and depth
with margins
some repairs at the corners
otherwise in good condition
Plate 95 x 144 mm.
Sheet 103 x 150 mm.
£4,000-6,000
US\$5,300-7,900
€4,600-6,800

PROVENANCE:
Sam Josefowitz (Lugt 6094); then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 47; Hind 274; New Hollstein 280
not in Stogdon

The present work is one of six scenes depicting the infancy and childhood of Christ etched by Rembrandt in 1654 (see also lots 31, 37 & 41). The iconography is somewhat unusual since the scene is usually depicted as taking place in a temple, but in this instance Rembrandt sets it in a stable, creating a more intimate, domestic backdrop. It is also a more accurate interpretation of the event, as described in the Apocrypha. Under Mosaic law, a mother may not enter a temple until she is purified, forty days following the birth of her child, but since the circumcision must take place on the eighth day a site other than a synagogue would have been preferable.

This is a very fine, atmospheric example of the second state. The first state, which only differs from the present iteration in that it has sharp plate corners, is unobtainable - only two impressions are known. In the third state, some of the small biting flaws in the plate are burnished out. The subsequent states are posthumous and reworked.

*37 LEARN MORE

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Virgin and Child with the Cat and the Snake

etching
1654
on laid paper, without watermark
a very fine, atmospheric impression of the first state (of four)
printing darkly and richly, with much plate tone
with margins
in very good condition
Plate 95 x 144 mm.
Sheet 101 x 151 mm.

£25,000-35,000
US\$33,000-46,000
€29,000-40,000

PROVENANCE:
Dr. Axel C. Widstrand (b. 1866), Stockholm (without stamp, see Lugt 2630a).
With Craddock & Barnard, London (presumably acquired from the above).
George Bjørklund (1887- after 1968), Stockholm (Lugt 1138c); acquired from
the above (according to Stogdon); his sale, Klipstein & Kornfeld, Bern, 4
June 1957, lot 241a.197 ('*Vortrefflich und sehr gut erhalten. Mit Rand. Slg.
Widstrand*').
With August Laube Kunsthandel, Zurich (with their stocknumber 30062 in
pencil verso).
Sam Josefowitz (Lugt 6094); acquired from the above in 1970; then by descent
to the present owners.

REFERENCES:
Bartsch, Hollstein 63; Hind 275; New Hollstein 278 (this impression cited)
Stogdon p. 272

This tender, domestic scene of the Virgin and Child includes some
fundamental Christian symbols. As the cat plays with the hem of Mary's
dress at left, a snake slithers out from underneath. Mary however has
managed to trap the snake under her foot, thus foreshadowing Christ's
destiny as the Redeemer, the triumph of Good over Evil and the
overcoming of the Original Sin. Outside, Joseph looks in through the
window, present but separate from the Virgin and Child. This plate is
part of a small, probably never completed series of prints of a modest,
horizontal format dedicated to various scenes from the childhood
and youth of Christ (see also lots 31, 36 & 41). Rembrandt's figure of
the Virgin closely embracing the Christ child is clearly inspired by
Mantegna's engraving of the *Virgin and Child* of circa 1470-1480 (B. 8;
see p. 6), an impression of which he may have seen or even held in his
extensive collection of prints.



(actual size)

*38 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Flight into Egypt: A Sketch (Joseph leading the Ass)

etching, possibly with touches of drypoint
circa 1628
on laid paper, without watermark
a fine impression of this extremely rare, early print
fifth state (of eight)
printing clearly, darkly and with strong contrasts
with touches of burr on the ground at left and a light plate tone
with small margins on three sides, wider square sheet corners above and a sharp platemark
pale scattered foxing
generally in good condition
Plate 79 x 51 mm.
Sheet 87 x 56 mm.
£7,000-10,000
US\$9,200-13,000
€8,000-11,000

PROVENANCE:
With P. & D. Colnaghi & Co., London (inscribed with Bartsch and Hollstein numbers in Harold Wright's hand in pencil verso).
With Mayfair Kunst A. G. (Ira Gale), Zug.
Sam Josefowitz (Lugt 6094); acquired from the above in 1970; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 54; Hind 17; New Hollstein 4 (this impression cited) Stogdon p. 270



Fig. 1 Rembrandt Harmensz. van Rijn (1606-1669), *The Flight into Egypt*, 1628. The Rijksmuseum, Amsterdam.
Digital image: Courtesy Rijksmuseum.

The Flight into Egypt: A Sketch (Joseph leading the Ass) is a reduced fragment of a plate from one of Rembrandt's earliest etchings, *The Flight into Egypt* (fig.1), of which only two complete impressions are known. A popular subject, the Holy Family's flight into Egypt is recounted in a brief passage in Matthew 2:12-14. Awoken from a prophetic dream warning Joseph of the Massacre of the Innocents and King Herod's intention to kill the infant Christ, Joseph departs in the middle of the night with Mary and Jesus to seek safety. Rembrandt traditionally sets this scene within a forest, loosely sketched trees loom above Mary and Joseph and the dense forest is indicated by a series of dark diagonal hatched lines. In this early etching, Rembrandt is clearly experimenting with the technique. He etches onto the copper plate as if he were drawing, resulting in a very sketchy image comprising of many rapid strokes. Dissatisfied with the print, Rembrandt cut up the plate. One section was repurposed for a small self-portrait (B. 5; New Holl, 13), while the present etching preserves the figure of Joseph leading the ass. Rembrandt reworked this plate numerous times, including additional hatching in successive states. In the present impression, Joseph's left side is rendered with dense etched lines, casting this side of his body into shadow and darkness, while the unworked area of his back is illuminated by the light plate tone. In the original, large composition, Rembrandt emphasised the ordinariness of the scene, a heavy-laden tired family on a journey, and in doing so connects the story with a universal human experience. Mary and Joseph are depicted with such simplicity that when Edmé-François Gersaint published his catalogue of Rembrandt's etchings in 1751, he mistakenly classified this small plate of a walking figure under the beggars category. This was soon corrected, and the figure has since been recognised as Joseph, a fragment from Rembrandt's early *Flight into Egypt*. Disappointed with his first etched depiction of the subject, Rembrandt re-visited the theme multiple times throughout his career, including eight etchings of the *Flight into Egypt* (see lots 39 & 40) and the *Rest on the Flight*. Each differs significantly in style, composition and format, reflecting his evolving approach to narrative and technique.



(actual size)

*39 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Flight into Egypt: a Night Piece

etching and drypoint
1651
on laid paper, watermark fragment Foolschap
a brilliant, luminous impression of the very rare first state (of ten)
printing very sharply and strongly
cleanly wiped to obtain dramatic contrasts
trimmed to or just outside the platemark
in very good condition, backed
Plate 127 x 110 mm.
Sheet 129 x 111 mm.
£40,000-60,000
US\$53,000-79,000
€46,000-68,000

PROVENANCE:

August Artaria (1807-1893), Vienna (Lugt 33); his posthumous sale, Artaria & Co., Vienna, 6-13 May 1896, lot 229 ('*Sehr schöner Druck dieses äusserst seltenen Zustandes. Von Duthuit unter den Seltenheiten der Sammlung citirt*') (Fl. 400; to Davidsohn).
Paul Davidsohn (1839-1924), London, Vienna & Berlin (Lugt 654); his sale, C. G. Boerner, Leipzig, 26-29 April 1921, lot 46 ('*Abdruck von unvergleichlicher Schöneit und Frische im äusserst seltenen wirklich ersten Plattenzustand, in dem die Unterlippe Josefs noch verlängert erscheint ...*') (Mk. 62,000) (to Bum) (cited in Lugt).
Possibly Alfred Bum (1864-1936), Cottbus (without mark and not in Lugt).
With Kleeman Galleries, New York.
Captain Gordon W. Nowell-Usticke (1894-1978), Christiansted, St. Croix, Virgin Islands (without mark and not in Lugt); acquired from the above; his sale, Parke-Bernet Galleries, New York, 30 April - 1 May 1968, lot 258 (...'*Blum* [sic], Vienna, 1942. Purchased from the Kleeman Galleries'...) (\$10,500; to Zinser).
Richard H. Zinser (*circa* 1883-1983), Forest Hills, New York (Lugt 5581, with his pencil inscription on the support sheet); acquired at the above sale; then by descent to his daughter Suzanne A. Rosenborg.
With N. G. Stogdon, Middle Chinnock, Somerset; on consignment from the above.
Sam Josefowitz (Lugt 6074; on the support sheet *recto*); acquired from the above; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 53; Hind 253; New Hollstein 262 (this impression cited) Stogdon 20
E. Dutuit, *L'oeuvre complet de Rembrandt*, Paris, 1883, Vol. II, p. 171 (this impression cited).

This beautiful impression of the first state of *The Flight into Egypt: a Night Piece* is one of the small jewels of the Sam Josefowitz Collection. Even in this early state, the composition feels quite complete and finished, and Rembrandt must have been happy with it, as a total of 19 impressions of this state are known, with all but the present one in public collections.

It is a very concentrated composition, showing not much more than Mary and Joseph trotting along through a hilly, wooded landscape, which is merely hinted at rather than described in detail. The Virgin is seated sideways on the donkey, led by Joseph. She is clothed in a heavy cloak covering her head, arms and feet. She seems to clutch the Child close to her, sheltering Him below her garments, but we may just glimpse the back of His head: a short curved line below her chest. Joseph is carrying a brightly-lit lantern, casting long shadows onto the ground. Yet this does not seem to be the only light source. The sky at upper right is quite transparent, with some spaced vertical lines suggesting rays of light. Although rather bright, this is clearly a night scene, perhaps lit by the full moon.

This very cleanly wiped example shows the whole composition with brilliant clarity and intense contrasts, superior in that respect to the impression in the Morgan Library (inv. no. B 047-054). Already in this first state, Rembrandt was tempted to explore the nocturnal aspect of the scene further, as he printed at least four impressions with a heavy plate tone (see British Museum, inv. no. F.4.103). These experiments with plate tone and selective wiping did not seem to have satisfied him, as he took the plate in rapid succession through four more states, printed in very small numbers, in which the scene becomes increasingly darker. In the sixth state, of which he produced the first sizeable print run of this plate, the image is almost completely blackened, with the lantern as the only highlight, casting a faint twilight at the figures of Joseph, Mary and the donkey.

The Josefowitz Collection also included a fine example of the third state and one of the sixth (see lot 40), which together with the present first state, form a fascinating ensemble. To see the three versions sides by side is an almost cinematic experience, as if witnessing their journey in time, as night falls.

The Holy Family's Flight into Egypt and the *Rest on the Flight into Egypt* are amongst Rembrandt's most frequent motifs, and he returned to them in no fewer than eight etchings, several drawings and at least three paintings. It may have been a popular theme, but apart from commercial reasons, Rembrandt must have had an artistic affinity for it. Perhaps it afforded him the opportunity to explore the subject of figures in a landscape in a wide variety of ways.

The present sheet comes with illustrious provenances – August Artaria, Paul Davidsohn, the Rembrandt connoisseur and cataloguer Captain Nowell-Usticke, Richard Zinser – and has always been very desirable, as it consistently achieved very high prices for a print of such modest size.



(actual size)

*40 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Flight into Egypt: a Night Piece

etching and drypoint
1651
on laid paper, countermark Letters PEH (Hinterding A.b.b.)
a fine, dark and atmospheric impression of the sixth state (of ten)
printing strongly, richly and very evenly
with intense contrasts and much plate tone
with narrow margins at left and below, trimmed to or just inside the platemark elsewhere
generally in very good condition
Sheet 128 x 111 mm.
£20,000-30,000
US\$27,000-40,000
€23,000-34,000

PROVENANCE:
Sotheby's, London, 14 May 1981, lot 615.
Sam Josefowitz (Lugt 6094); acquired at the above sale; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 53; Hind 253; New Hollstein 262 (this impression cited)
Stogdon 22



fig. 1 Rembrandt Harmensz. van Rijn (1606-1669), *The Flight into Egypt: a Night Piece* (3rd state), 1651.
The Sam Josefowitz Collection: Graphic Masterpieces by Rembrandt van Rijn, Christie's, London, 5 December 2024, lot 19.

Sam Josefowitz also owned a first and third state of this plate, which together formed a fascinating ensemble, demonstrating how Rembrandt step by step darkened the plate, as if he was witnessing and recording the Holy Family's progression on their nocturnal journey (see also lot 39).

The present sixth state is a true night piece, and a highly concentrated image: the added shading pares down the composition even further, almost obliterating the hills and building in the background, which were still partially visible in the earlier states. The present sheet really only depicts Mary and Joseph trotting along, the Virgin seated sideways on the donkey led by Joseph. We must assume that she is holding the Christ child, but we cannot see Him. Joseph is carrying a brightly-lit lantern, which casts long shadows onto the ground and illuminates him, the rock or shrubs above, the donkey and Mary's headscarf, cloak and - very faintly - Her face. The sky has significantly darkened compared to the first state, and still further compared to the third state, where the last remnants of daylight or perhaps pale rays of moonlight breaking through the clouds were still discernible (fig. 1). Already in the first state Rembrandt explored the nocturnal aspect of the scene, as he printed at least four impressions with a heavy plate tone (see British Museum, inv. no. F.4.103). These experiments with plate tone and selective wiping did not seem to have satisfied him, and he must have decided at this point to permanently obscure the image further by adding increasingly dense hatching to all areas of the plate in the subsequent four states, all printed in very small numbers. In the present sixth state, of which he produced the first sizeable print run, the image is almost completely blackened, with the lantern as the only highlight, casting a faint twilight onto the figures.

One of the finest and most moving night scenes in Rembrandt's printed oeuvre, lifetime impressions of this subject have always been very desirable.



(actual size)



(actual size)

*41 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

Christ seated disputing with the Doctors

etching with touches of drypoint

1654

on Japan paper

a fine, atmospheric impression

printing clearly and strongly, with good contrasts and depth

with some tiny touches of burr on the standing man's left leg

with a light plate tone, mainly towards the upper sheet edge

with small margins

in very good condition

Plate 92 x 143 mm.

Sheet 95 x 145 mm.

£15,000-25,000

US\$20,000-33,000

€18,000-28,000

PROVENANCE:

With P. & D. Colnaghi & Co., London (with their stocknumber C. 25812 in pencil verso).

With Kennedy Galleries, New York (stocknumber A53000, according to the invoice).

Sam Josefowitz (Lugt 6094); acquired from the above in 1969; then by descent to the present owners.

EXHIBITED:

Sogo Museum of Art, Yokohama, Fukuoka Art Museum, National Museum Art, Kyoto, *Rembrandt and The Bible*, 1986-1987, no. 74.

REFERENCES:

Bartsch, Hollstein 64; Hind 277; New Hollstein 281 (this impression cited) Stogdon 28

The present lot belongs to a probably never completed series of small etchings depicting scenes from the childhood and youth of Christ, dating from 1654, that also includes *The Flight into Egypt: crossing a Brook* (B.55; New Holl. 277), *Christ returning from the Temple with His Parents* (B. 60; New Holl. 276), *The Holy Family with the Cat and the Snake* (see see lot 36) and *The Circumcision in the Stable* (see lot 37). Here the twelve year-old Jesus amazes and enthralls the doctors and scribes in the Temple with his knowledge and eloquence. It is a deliberately sketchy composition, but therefore full of life and tension. The doubting scholars, dignitaries and priests at upper right are reminiscent of those depicted on the left side of *Christ healing the Sick* ('*The Hundred Guilder Print*'), created six years earlier (see lot 45).



(actual size)

*42 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

Christ driving the Money Changers from the Temple

etching with drypoint

1635

on laid paper, watermark Foolscap with five-pointed Collar (Hinterding K.c.a.)

a fine impression of the first state (of four)

printing sharply and strongly, with great clarity and contrasts

with touches of burr and inky relief

with narrow to thread margins

in very good condition

Plate 136 x 169 mm.

Sheet 139 x 172 mm.

£12,000-18,000

US\$16,000-24,000

€14,000-20,000

PROVENANCE:

Unidentified, paraphe in pencil verso (not in Lugt).

With Mayfair Kunst A.G. (Ira Gale), Zug.

Sam Josefowitz (Lugt 6094); acquired from the above in 1969; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 69; Hind 126; New Hollstein 139 (this impression cited) Stogdon p. 273

In a rare incident of direct appropriation, perhaps as a homage to the greatest printmaker before him, Rembrandt replicated the figure of Christ from a woodcut of the same scene in Albrecht Dürer's *Small Woodcut Passion* of 1508 (see page 5). Both Dürer and Rembrandt capture the sheer anger of Christ, yet Rembrandt's scene on the whole is quite different in sentiment, as he clearly delights in the comical aspect of the unfolding chaos: a man is being dragged across the floor by his cow, another dives to catch an escaped pigeon, while a dog is barking madly at Christ's heels, excited by the commotion all around.



*43 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

Christ and the Woman of Samaria: an arched Print

etching and drypoint
1657
on light tan Japan paper
a very fine, tonal and atmospheric impression
third state (of five)
printing richly, with much velvety burr
with margins
the upper sheet corners repaired
otherwise in good condition
Plate 122 x 160 mm.
Sheet 131 x 169 mm.
£20,000-30,000
US\$27,000-39,000
€23,000-34,000

PROVENANCE:
Anonymous (early to mid-18th century), England or Netherlands (Lugt 2923b recto).
Unidentified, inscribed *J v Caring* (?), followed by de Claussin's catalogue number 53.
Felix Somary (1881-1956), Vienna, Zurich, Washington D.C. (Lugt 4384); then by descent.
With Artemis Fine Arts, London & N. G. Stogdon, New York; on consignment from the heirs of the above; their catalogue, *Etchings by Rembrandt from the collection of Felix Somary*, New York, 1985, no. 16.
Sam Josefowitz (Lugt 6094); acquired from the above in 1985; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 70; Hind 294; New Hollstein 302 (this impression cited) Stogdon 33

Christ and the Woman of Samaria: an Arched Print recounts an episode from Gospel of Saint John of Jesus meeting a Samaritan woman drawing water at Jacob's Well. He asks her for a drink, a taboo-breaking request given the ancient animosity between the Jews and Samaritans. In the conversation that follows Jesus reveals to her that he is the Messiah, the first time in the Gospel he explicitly makes this claim. The story ends with the woman leaving behind her bucket and returning to the town saying: *'Come, see a man, which told me all things that ever I did: is not this the Christ?'* (John 4:28)

Rembrandt's approach in this, one of his last etchings, is very different from his first, more literal interpretation in *Christ and the Woman of Samaria among Ruins* (B. 71; New Holl. 127), created almost a quarter of a century before. In the present version, *Christ and the Woman of Samaria: an Arched Print*, Rembrandt focusses on a more theologically nuanced interpretation of the biblical story. The figures of Christ and the woman are brought into the foreground, now dominated by the cylindrical shape of the well. The lower half of the well is cropped and this, combined with the proximity of the figures, has the effect of drawing the viewer into the scene. Rembrandt's characterisation of Christ is especially intriguing. He is placed standing to the side of the well, facing forwards, and it is the Samaritan woman who now occupies the central position in the composition. Lowering his head to the level of the woman's, his demeanour is one of quiet humility, almost of supplication, as he presses his right hand to his chest. His gaze is directed towards the woman but also the viewer, extending the invitation to listen and respond to the heart-felt confession that he is the Messiah. The woman meanwhile listens impassively, suggesting that she at least is still to be convinced.

The smooth, warm-toned Japan paper of the present, very fine and early impression adds much ambiance to the image and binds the composition together.



44 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

The Raising of Lazarus: small Plate

etching with touches of drypoint
1642
on laid paper, watermark Pro Patria (similar to Hinterding A'd.)
a fine impression of the first state (of two)
printing sharply, with good contrasts and great clarity even in the finest details
with narrow margins
some defects and repairs at the corners
generally in good condition
Plate 151 x 113 mm.
Sheet 153 x 115 mm.
£3,000-5,000
US\$4,000-6,500
€3,500-5,700

PROVENANCE:
With Ira Gale, Zug (his code 2077/RR in pencil verso).
Sam Josefowitz (Lugt 6094); presumably acquired from the above; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 72; Hind 198; New Hollstein 206
Not in Stogdon

The present print, executed in 1642, depicts the miraculous story of Christ raising Lazarus from the dead (John 11:1–44), considered one of Christ's most extraordinary and dramatic miracles. Rendered in a sketch-like etching style, Rembrandt sets the scene within a jagged cave, with some buildings in the background suggestive of a city nearby. By creating tonal contrasts within the image through the effective use of hatching, the artist focuses the viewer's attention on the collective emotional response from the crowd gathered around the figure of Christ, including the resurrected man's sisters Martha and Mary. The onlookers gaze down at Lazarus in shock and amazement, whose loosely etched face and shoulders emerge from his tomb, himself looking no less surprised. The present first state is the only life-time iteration of this print, before it was reworked by another hand, possibly Claude-Henri Watelet.

*45 LEARN MORE

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Christ healing the Sick ("The Hundred Guilder Print")

etching with drypoint and engraving
circa 1648
on smooth, golden Japan paper
a superb impression of this highly important print
second state (of four)
printing richly and darkly, with astonishing clarity and definition
the rich burr and a selectively wiped plate tone creating brilliant, luminous effects and intense contrasts
the light and shaded parts of the composition finely balanced
with wide margins and a sharp platemark
in very good condition
Plate 280 x 384 mm.
Sheet 337 x 450 mm.
£400,000-600,000
US\$530,000-790,000
€460,000-680,000

PROVENANCE:
Adam Gottlieb Thiermann (d. 1859), Berlin (Lugt 2434); his Rembrandt collection sold by his widow *en-bloc* to the Staatliche Museen zu Berlin in 1861. Staatliche Museen zu Berlin, Kupferstichkabinett (Lugt 1633), acquired from the above; with their de-accession stamp (Lugt 5998); their duplicate sale, R. Lepke, Berlin, 30 October 1871 (and following days), lot 1213 ('... in vorzüglichem II. Abdruck auf japanesischem Papier, mit Rändchen') (to Lepke).
With Rudolph Lepke, Berlin.
Probably Lobegott Friedrich Constantin von Tischendorf (1815-1874), Leipzig (without stamp and not in Lugt); presumably acquired from the above; then by descent.
With August Laube Kunsthandel, Zürich; acquired from the heirs of the above.
Sam Josefowitz (Lugt 6094); acquired from the above in 1979; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 74; Hind 124; New Hollstein 239 (this impression cited) Stogdon 34

SELECTED LITERATURE:
C. Ackley, *Rembrandt's Journey - Painter, Draftsman, Etcher*, exh. cat., Museum of Fine Arts, Boston & The Art Institute of Chicago, 2004, pp. 77-80 & no. 135, pp. 204-208 (another impression illustrated).
H. Bevers, P. Schatborn, B. Welzel, *Rembrandt: the Maser and his Workshop - Drawings and Etchings*, exh. cat., Kupferstichkabinett Staatliche Museen Preussischer Kulturbesitz, Berlin, Rijksmuseum, Amsterdam, National Gallery, London, 1991-1992, no. 27, pp. 242-245 (another impression illustrated).
S. Buck, J. Müller, M. Mallach, *Rembrandt's Mark*, exh. cat., Staatliche Kunstsammlungen Dresden Kupferstich-Kabinett, Dresden & London, 2019, pp. 44-57 (another impression illustrated).
E. Hinterding, G. Luijten, M. Royaltón-Kisch, *Rembrandt the Printmaker*, exh. cat., British Museum, London & Rijksmuseum, Amsterdam, 2000-2001, no. 61, pp. 253-258 (another impression illustrated).
E. Hinterding, *Rembrandt Etchings from the Frits Lugt Collection*, Bussum, 2008, vo. I, no. 60, pp. 155-160 & vol. II, pp. 67 (another impression illustrated).
C. White, *Rembrandt as an Etcher - A Study of the Artist at Work*, 2nd edition, New Haven & London, 1999, pp. 54-64 (another impression illustrated).

...also here is the rarest print published by Rembrandt, in which Christ is healing the sick, and I know that in Holland [it] has been sold various times for 100 guilders and more; and it is as large as this sheet of paper, very fine and lovely, but ought to cost 30 guilders. It is very beautiful and pure.'

So states Jan Meyssens of Antwerp to Carolus van den Bosch, Bishop of Bruges, in a letter dated 9 February 1654. This extract provides the clue as to how this print gained its famous sobriquet: the print was so desirable that only a few years after its creation it was changing hands for the exceptionally high price of one hundred guilders.

The Hundred Guilder Print, as it became known, was much desired by collectors and praised by scholars and connoisseurs from early on. In the 18th century, Edmé-François Gersaint (1694-1750), who compiled the first systematic catalogue of Rembrandt prints, called it his 'most capital performance' and admired it for having 'tout l'esprit imaginable'. In 1911, Charles J. Holmes (1868-1936) wrote that the print 'aims at combining in a single plate force, pathos, mystery, and complexity, and does so with a brilliance and power that are beyond praise. In boldness of mass, richness of innovation, and certainly of line, no other print of Rembrandt surpasses it.' (Holmes, p. 97) In our own time, Clifford Ackley placed it in the wider cannon of printmaking as follows: 'It is a self-conscious masterpiece, a 'just-try-and-surpass-this' challenge thrown down to his contemporaries and to future generations of artists. It falls into the same category as such legendarily ambitious and virtuoso artistic statements in print as Albrecht Dürer's *Master Prints* [...] in the early sixteenth century, or, in our time, Pablo Picasso's *Minotauremachie*.' (Ackley, p. 204)

These three quotes only confirm what is immediately manifest when looking at a fine, early impression of *The Hundred Guilder Print*: it is a highly ambitious and complex, even complicated work, which poses countless questions. 'Looking and overlooking', as Jürgen Müller quipped, 'go hand-in-hand in the *Hundred Guilder Print*.' (J. Müller,



‘Humanity was the leitmotif of his art’

Christopher White

‘Homer and the Pharisees – A new aspect of Rembrandt’s Hundred Guilder Print’, in: Buck *et al.*, p. 45) Never before had Rembrandt attempted anything on this scale, richness of detail, depth of thought and technical sophistication in print.

To describe its subject or find a suitable title for the print already poses problems, and today’s habitual title *Christ healing the Sick* only covers some of its content. In the past, the print had also been known as *Christ preaching*, which is equally correct and insufficient. It is now well established that in fact this multitudinous scene depicts or alludes to almost the entire narrative of Matthew 19 which, rather than paraphrasing it, is worth quoting at length:

And it came to pass, that when Jesus had finished these sayings, he departed from Galilee, and came into the coasts of Judæa beyond Jordan; And great multitudes followed him; and he healed them there.

The Pharisees also came unto him, tempting him [...] Then were there brought unto him little children, that he should put his hands on them, and pray: and the disciples rebuked them. But Jesus said, Suffer little children, and forbid them not, to come unto me: for of such is the kingdom of heaven. And he laid his hands on them, and departed thence. And, behold, one came and said unto him, Good Master, what good thing shall I do, that I may have eternal life? And he said unto him, Why callest thou me good? there is none good but one, that is, God: but if thou wilt enter into life, keep the commandments. He saith unto him, Which? Jesus said, Thou shalt do no murder, Thou shalt not commit adultery, Thou shalt not steal, Thou shalt not bear false witness, Honour thy father and thy mother: and, Thou shalt love thy neighbour as thyself. The young man saith unto him, All these things have I kept from my youth up: what lack I yet? Jesus said unto him, If thou wilt be perfect, go and sell that thou hast, and give to the poor, and thou shalt have treasure in heaven: and come and follow me. But when the young man heard that saying, he went away sorrowful: for he had great possessions.

Then said Jesus unto his disciples, Verily I say unto you, That a rich man shall hardly enter into the kingdom of heaven. And again I say unto you, It is easier for a camel to go through the eye of a needle, than for a rich man to enter into the kingdom of God. When his disciples heard it, they were exceedingly amazed, saying, Who then can be saved? But Jesus beheld them, and said unto them, With men this is impossible; but with God all things are possible. Then answered Peter and said unto him, Behold, we have forsaken all, and followed thee: what shall we have therefore? And Jesus said unto them, Verily I say unto you, That ye which have followed me, in the regeneration when the Son of man shall sit in the throne of his glory, ye also shall sit upon twelve thrones, judging the twelve tribes of Israel. And every one that hath forsaken houses, or brethren, or sisters, or father, or mother, or wife, or children, or lands, for my name's sake, shall receive an hundredfold, and shall inherit everlasting life. But many that are first shall be last; and the last shall be first.

Rembrandt combined not only the various episodes – the healing of the sick, the doubting pharisees, the welcoming of the children, the advice he gives to the rich young man, the proverb of the camel going through the eye of a needle – into one single scene or rather various scenes within a single image, but also attempted to convey the overarching message of the text. He does so by depicting many of the events, but also by developing a whole new pictorial language, which is symbolic of Christ’s teachings and of His nature as the Savior and Redeemer. It is a language that is based primarily on light and shadow. This is immediately evident in the way Rembrandt renders the light emanating from the head of Christ, whose features are ethereal, insubstantial, compared to the many other faces in the crowd. In a particularly subtle, but all the more astonishing detail, the shadow of Christ’s raised left hand projected onto his cloak seems to reach down towards the shadow of the hands of the praying woman kneeling below him to the right. What at first glance appears to be a random play of light and shade is in fact a spiritual manifestation: ‘Rembrandt seems to be giving form to the paradox of incarnation: Christ is both a real human and a true god.’ (Müller, *ibid.*, p. 53) Above all, however, *The Hundred Guilder Print* is a dualistic image, divided into a brightly lit left and a dark right side. It is through this division that Rembrandt finds a visual equivalent for the fundamental lesson of Christ’s teachings and the seemingly paradoxical final sentence of Matthew 19: the first shall be last, and the last shall be first.

Christopher White wrote that ‘the underlying theme is unmistakably: *Blessed are the poor in spirit; for theirs is the kingdom of heaven.*’ (White, p. 54) Müller is more explicit in his interpretation: ‘we can point to these New Testament paradoxes of the last being the first or the humbling of the exalted. In the Christian perspective, the world is subject to the same law of reversal. For Rembrandt, the phenomena of the world stand in inverse proportion to their actual importance. He pushes this idea so far that he reverses representational conventions.’ (Müller, *ibid.*, p. 56) As a result, the powerful, the rich, the educated and doubtful are predominantly on the light left side, while the sick, the poor, the humble and faithful are on the dark right side of the image.

For the sheer complexity but also balance of the composition, *The Hundred Guilder Print* has frequently been compared to Rembrandt’s own monumental painting *The Night Watch* of 1642 (fig. 1), but also to Raphael’s fresco of *The School of Athens*. Martin Royalton-Kisch remarked that ‘the artist’s concern is to bind figures together into dynamic units in a manner akin to those created by Raphael and other Renaissance masters. That the etching has the poise of a *School of Athens* is a direct result of this labour.’ (Hinterding *et al.*, p. 78-79; fig. 2) There can be no doubt that Rembrandt was aware of and sought inspiration in 16th-century Italian art, and as an avid print collector himself would have had access to Raphael’s as well as Michelangelo’s compositions through engravings by Marcantonio Raimondi, Agostino Veneziano, and Giorgio

Ghisi. Jürgen Müller found numerous figures and poses quoted directly from Italian High Renaissance compositions which, according to him, Rembrandt incorporated into *The Hundred Guilder Print* ‘in order to teach a lesson to those critics who accuse him of being ignorant of classical and Italian art. In this way the etching takes an anti-classical stance.’ He goes even further in his analysis of Rembrandt’s citations in this print and, for example, recognizes hidden portraits of Erasmus of Rotterdam and Martin Luther amongst the Pharisees: ‘I want to show that Rembrandt set out to deliver a basic statement of his Christian position, one that was implicitly critical of confessional schism and divisive dogmatism.’ (Müller, *ibid.*, p. 56 & 45)

If the actual image and its interpretation were complex and multi-layered, so are the hypotheses regarding the history of its creation. One would expect that an image of such ambition, scope and refinement would take an unusual amount of preparation. Indeed, from a total of only around 28 drawings by Rembrandt relating directly to his prints which have survived, six are preparatory sketches for *The Hundred Guilder Print* (fig. 3). Not only did Rembrandt develop whole groups of figures and individual characters and poses in these sketches, he also made numerous revisions on the copper plate itself, which are still faintly visible as *pentimenti*, most noticeably around the head of Christ and the position of His hands. There is however nothing to indicate that the composition itself underwent any drastic changes. Still, the existence of several preparatory sketches, the *pentimenti*, and above all a perceived discrepancy of styles within the same image has prompted speculation regarding the length of time Rembrandt may have worked on this print, from the first idea to the completion of the plate. Some scholars, including Christopher White, assumed that several years may have passed between the artist beginning and finishing his work on

the plate, and thought the artist may at some point have abandoned the plate, only to return to it many years later (see White, p. 61; and B. Welzel, in: Bevers *et al.*, p. 244). Martin Royalton-Kisch even thought it ‘likely, given that he worked on the plate over several years, that earlier trials were made, in states that no longer survive.’ (Hinterding *et al.*, p. 80) ‘Usually’, as White remarked, ‘one turns to the etchings for help in dating the drawings, but on this occasion the situation is reversed but we are left hardly more enlightened.’ (White, *ibid.*) Royalton-Kisch however was quite firm when it came to the dating of the preparatory drawings. All of them, he thought, were technically and stylistically consistent with a dating to the mid-1640s. This, one would think, almost rules out the theory that Rembrandt may have begun working on this project as early as 1639.

Unless further evidence came to light, it is impossible to say when the concept for this print first took root in the artist’s mind. Although many commentators assumed that Rembrandt may have worked on this plate over the course of several years, there is nothing to prove it. Erik Hinterding’s more recent research has however shown that, although all eight known impressions of the first state were printed on Japan paper, there is enough paper evidence to prove that the plate had been completed around 1648 and that Rembrandt made the small changes of the second state very shortly after. In fact, he states that ‘although some early impressions were evidently made on western paper, in the first instance the second state also appears to have been printed predominantly on oriental paper.’ (Hinterding, p. 157-8) Perhaps even more importantly, Hinterding doubts whether Rembrandt even printed many impressions himself, beyond those of the first state and the very earliest of the second, such as the present example.



Fig. 1 Rembrandt Harmensz. van Rijn (1606-1669), *Militia Company of District II under the Command of Captain Frans Banninck Cocq (The Night Watch)*, 1642. Amsterdam Museum on permanent loan to the Rijksmuseum in Amsterdam. Digital image: Courtesy Amsterdam Museum.



Fig. 2 Giorgio Ghisi (1520-1582) after Raphael, *The School of Athens*, 1550. Museum Boijmans van Beuningen. Digital image: Alamy/YA/BOT



Fig. 3 Rembrandt Harmensz. van Rijn (1606-1669), *Study for Christ healing the Sick*, 1647-1648. Staatliche Museen zu Berlin. Digital image: Courtesy Staatliche Museen zu Berlin, Kupferstichkabinett / Jörg P. Anders.



Fig. 4 Rembrandt Harmensz. van Rijn (1606-1669), *John the Baptist Preaching*, 1634-1635. Gemäldegalerie Berlin. Digital image: Courtesy Staatliche Museen zu Berlin, Gemäldegalerie / Christoph Schmidt.

To understand the conundrum of Rembrandt planning and creating the technically, conceptually and intellectually most demanding print of his career, and then – once he had completed the plate to his satisfaction – only printing it in a few dozen impressions, we must look again at the actual work. The whole print is extremely delicately executed. There is nothing heavy or forceful about it, irrespective of the strong contrasts between light and shade. Even the areas of intense brightness and profound darkness are bound together by a very subtly graded middle tone. Whether in etching, drypoint or burin, the lines are fine, narrow and mostly quite shallow, which lends the whole image the smooth appearance of a meticulously executed painting or a mezzotint, a printing technique which had only been invented in 1642. It is for this very nuanced, tonal quality that *The Hundred Guilder Print* has been called Rembrandt’s most ‘painterly’ print. It is a manner of printmaking he had perfected only a year earlier, in the portrait of *Jan Six* (see lot 16). In early impressions, this is a work – like *The Hundred Guilder Print* – of almost inconceivable subtlety and elegance. Yet therein lay the problem with both plates: once the tiny touches of drypoint, the most delicate lines of engraving, the fine but very dense cross-hatching in the darkest areas started to wear and the middle-tones to disappear, the image began to fall apart, to look patchy and discordant.

It is at this point that an observation by Barbara Welzel is of great relevance: ‘One of the strands of tradition to which research has as yet paid too little attention constantly describes the *Hundred Guilder Print* as extraordinarily rare’ (see Bevers *et al.*, p. 244). The earliest commentators, including Meyssens quoted at the beginning of this note, all stressed the rarity of the print. With over one hundred second-state impressions recorded by Hinterding and Rutgers in public collections alone, the print as such can by no means be described as very rare. What these 17th-century texts reveal is that Rembrandt himself must have pulled only a small number of impressions himself, of both the first and second states, simply because the plate did not yield many prints of high quality. The present example, printed on precious Japan paper, undoubtedly comes from this very first print-run of the second state.

It is entirely within Rembrandt’s character and development as an artist – once he had abandoned the concept of printmaking in the style of Rubens’ workshop and embraced etching as means of expression rather than a commercial enterprise – to make a print of the greatest aspiration, complication and refinement, just because he could and wanted to: for himself, for friends, colleagues, patrons and important collectors.

It is of course true that in *The Hundred Guilder Print* we find echoes of earlier works – prints as well as painted works, such as the great grisaille of the *Sermon of Saint John the Baptist* of 1634-1635, today at the Gemäldegalerie Alter Meister in Berlin (fig. 4). It may in fact have been this small oil sketch which gave Rembrandt the initial idea for a print of *Christ preaching*, a subject which he seems to have invented with this etching. From this, however, it cannot be inferred that these two works were begun concurrently or even successively. Rather than labouring for years over a challenge he had set himself, and then struggling to complete it, it seems far more likely that Rembrandt, aged around forty, set out to make a masterpiece, the culmination of nearly twenty years of experience and experimentation as a printmaker, and threw everything at it. We know that he had explored the effects of light and shade, both subtle and bold; that he had understood that intense contrasts create tension and drama; that unfinished passages engage the viewer and thereby enlivened a scene; that brevity means caricature and attention to detail inspires empathy. By then he had mastered the different techniques of working with acid, the needle and the burin, and knew how to combine them for best effect. All this he did, at once and on a single large plate, in *The Hundred Guilder Print*. Barbara Welzel came to just this conclusion when she wrote that ‘The variety of methods in print-making should not, in this case, be understood to indicate that Rembrandt evaluated the work over several years, but rather as a record of Rembrandt’s reference to his own oeuvre – a deliberate display of virtuosity’ (B. Welzel, in: Bevers *et al.*, p. 245). And yet, we should not forget that the artist did not live in secular times. *The Hundred Guilder Print* must have been a highly important work for Rembrandt not just artistically, but spiritually: an attempt to depict Christ as he saw Him.

*46 LEARN MORE

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Christ preaching ('La Petite Tombe')

etching and drypoint
circa 1657
on smooth, ivory Japan paper
a very fine, early and atmospheric 'black sleeve' impression of the first state (of two)
suffused with rich burr to a vaporous effect
printing very softly and with a light plate tone
with small margins
in very good condition
Plate 156 x 207 mm.
Sheet 161 x 212 mm.
£60,000-80,000
US\$79,000-110,000
€69,000-91,000

PROVENANCE:
Pieter Cornelis, Baron van Leyden (1717-1788), Vlaardingen (see Lugt 12 and 240); then by descent to his daughter Francoise Johanna Gael.
Louis Bonaparte (1778-1846), King of Holland between 1806-1810 (not in Lugt); the collection acquired *en-bloc* in 1807 from the above; then transferred to the Rijksprentenkabinet, Amsterdam (Lugt 240); their duplicate sale, Frederick Muller, Amsterdam, 2 May 1882, lot 348 ('*Magnifique épreuve du premier état, tirée sur papier du Japon. Avec marges.*') (Fl. 185; to Thibaudeau) (cited in Lugt).
With Alphonse Wyatt Thibaudeau (1840-1893), Paris and London (without mark, see Lugt 2473).
P. H. Kavanagh.
With P. & D. Colnaghi & Co., London (with their stocknumber C. 30323 in pencil *verso*); acquired from the above in 1957.
Dr P. B. Emmons; acquired from the above in 1957.
Sotheby's, London, 1 December 1988, lot 101.
Sam Josefowitz (Lugt 6094); acquired at the above sale (through Linda M. Papaharis); then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 67; Hind 256; New Hollstein 298 (this impression cited) Stogdon 30

Christ preaching or '*La Petite Tombe*' is the smallest and last of Rembrandt's great, multi-figure compositions of scenes from the Life of Christ. It was created about eight years after the famous *Christ healing the Sick* ('*The Hundred Guilder Print*') (see lot 45) and just after Rembrandt had completed work on his two most radical and ambitious endeavours in printmaking, *Christ crucified between the two Thieves: 'The Three Crosses'* (see lot 48) and *Christ presented to the People* ('*Ecce Homo*') (see lot 47). We can only speculate why Rembrandt, at this point in his career, decided to make a print of a similarly important subject, Christ preaching, on a more modest scale. Perhaps he was disheartened by the effort his two monumental drypoints - *The Three Crosses* and *Ecce Homo* - had required to create and print, and disappointed by the financial gains they had brought. It may have felt reasonable and commercially viable to apply his recent experiences and lessons learned to a more manageable project: a smaller plate, without the need for extra-large and expensive sheets of paper or vellum - and with drypoint, but without relying entirely on it and having to cope with its transience.

There may have been another, very practical instigation for the creation of this print: it could have been a commission. The etching's nickname *La Petite Tombe* derives from the description of the plate in Clement de Jonghe's estate inventory. This title was then adopted by Gersaint in his first methodical catalogue of Rembrandt's prints of 1751, and has stuck ever since. This is clearly a misunderstanding, for the print does not depict a 'little tomb'. The description in de Jonghe's inventory was probably an abbreviation of 'La Tombe's small print' and thus referred to the either Nicolaes or Pieter de la Tombe, who both had relations with Rembrandt. It seems likely that one or the other de la Tombe had owned or commissioned the plate.

Whatever the circumstances of its conception, *Christ preaching* is more finished and unified, more controlled and balanced than the aforementioned, larger prints. The figure of Christ is imposing enough and his listeners numerous, yet the whole scene feels intimate and engaging. Rembrandt achieved this by setting it within a confined space, yet giving it depth by allowing a distant view through the gateway. By arranging the crowd in an almost complete circle, only leaving a gap in the front, the viewer becomes part of Christ's audience. This sense of proximity and immediacy is further heightened by the care with which Rembrandt has depicted the individual figures. Some, in particular the man seated on the left and the older one directly behind him, have the veracity of true portraits. The child lying in the foreground, oblivious to the words of Jesus, is an endearing detail, but also an artistic device: it adds an element of 'real life' to the event and brings it into the here and now. It is furthermore a self-referential allusion to the myth of artistic genius: the gifted child, inexorably drawing in the sand.

The present impression is unusual and a fascinating example for the interest Rembrandt took in creating 'interpretations' of the same subjects by choosing different supports and changing the way he inked and printed the plate. For this example, he chose a sheet of pale Japan paper and printed it with a uniform plate tone. Most other fine, early impressions are cleanly wiped, resulting in strong light effects and intense contrasts. Here, the tone of the paper and veil of ink left on the plate-surface together lend the scene a hushed and rather sombre, almost crepuscular atmosphere. It is no less intriguing for it, and exactly the kind of variation Sam Josefowitz cherished.



*47 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Christ presented to the People ('Ecce Homo')

drypoint
1655
on heavy laid paper, without watermark
a very fine impression of the very rare fifth state (of eight)
printing with considerable burr and a pronounced, subtly modulated plate tone
with fine wiping marks and inky plate edges
with small margins
generally in very good condition
Plate 358 x 455 mm.
Sheet 361 x 459 mm.
£500,000-700,000
US\$660,000-920,000
€570,000-790,000

PROVENANCE:
Robert Stayner Holford (1808-1892), London and Westonbirt, Gloucester (Lugt 2243); his posthumous sale, Christie's, London, 11-14 July 1893, lot 417 (£51; to Louis Meder of Amsler & Ruthardt).
With Amsler & Ruthardt, Berlin; acquired at the above sale.
Valentin Weisbach (1843-1899), Berlin (Lugt 2539b); acquired from the above;
then by descent to his son Werner Weisbach (1873-1953), Berlin and Basel (without mark, see Lugt 2659a).
Albert W. Blum (1882-1952), Switzerland and Short Hills, New Jersey (Lugt 79b); acquired from the above, circa 1949 (according to Lugt); then by descent.
With August Laube, Zurich; acquired from the heirs of the above.
Sam Josefowitz (Lugt 6094; on the support sheet recto), acquired from the above in 1980; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 76; Hind 271; New Hollstein 290 (this impression cited)
Stogdon 36

SELECTED LITERATURE:
C. S. Ackley, *et al.*, *Rembrandt's Journey – Painter, Draftsman, Etcher*, exhibition catalogue, MFA Publications, Boston, 2003, pp. 255-259, no. 173 & 174 (another impression illustrated).
H. Bevers, P. Schatborn, B. Welzel, *Rembrandt: the Master and his Workshop – Drawings and Etchings*, exhibition catalogue, Yale University Press, New Haven and London, 1991, pp. 274-277, no. 38 (another impression illustrated).
J. Bikker, G. J. M. Weber, M. E. Wieseman, E. Hinterding, *Rembrandt - The Late Works*, National Gallery Company, London, 2014, pp. 92-95, no. 31 & 32 (another impression illustrated).
A. T. Eeles, *Rembrandt's Ecce Homo: A Census of Impressions*, in: *Print Quarterly*, Vol. XV, 1998, pp. 290-296.
E. Hinterding, G. Luijten, M. Royalton-Kisch, *Rembrandt the Printmaker*, exhibition catalogue, British Museum Press, London, 2000, pp. 316-322, no. 78 (another impression illustrated).
E. Hinterding, *Rembrandt Etchings from the Frits Lugt Collection*, THOTH Publishers, Bussum & Fondation Custodia, Paris, 2008, pp. 162-166, no. 62 & 62a.
Charles M. Rosenberg, *Rembrandt's religious prints: the Feddersen collection at the Snite Museum of Art*, Indiana University Press, with the Snite Museum of Art, University of Notre Dame, Bloomington, Indiana, 2017, pp. 304-312, no. 51 (another impression illustrated).
N. Stogdon, *A Descriptive Catalogue of the Etchings by Rembrandt in a Private Collection, Switzerland*, privately printed, 2011, pp. 56-57, no. 36 (this impression illustrated).
C. White, *Rembrandt as an Etcher: A Study of the Artist at Work*, Yale University Press, New Haven and London, 1999 (2nd edition).
C. White, *Rembrandt as an Etcher, in Rembrandt: a genius and his impact*, National Gallery of Australia, Canberra, 1997.





Fig. 1 Lucas van Leyden (1494-1533), *The large Ecce Homo*, 1510. The Rijksmuseum, Amsterdam. Digital image: Courtesy Rijksmuseum.

Rembrandt's stubborn devotion to his art, and to printmaking in particular, is nowhere more apparent than in *Christ presented to the People* ('*Ecce Homo*'), especially as we consider the circumstances under which he created this stupendous and majestic print. 'His constant experiments indicate the pleasure [Rembrandt] took in the actual working on the plate... Only a man in love with the technique could have developed such mastery, but unlike several other distinguished printmakers, he controlled his ardour for the medium to the extent that it became the primary *raison d'être*.' (White, 1999, p. 4).

1655 was a difficult year for the artist, as he became unable to afford the repayments for his house. Bankruptcy was looming, new commissions were not coming in, and he began selling his possessions at auction. Over the previous couple of years, he had been painting little, and completed only a few, albeit astonishing paintings, including *Aristotle with a Bust of Homer* (1653; Metropolitan Museum of Art), and *Portrait of Jan Six* (1654; Six Foundation, Amsterdam). In 1655, he had just completed his work on *Christ crucified between the two Thieves* ('*The Three Crosses*') (see lot 48), his largest, most ambitious and experimental print so far, by radically changing the plate and reprinting it in the fourth state. Rather than settling for easier, more commercial work – either in painting or in etching – Rembrandt at this point decided to create another monumental print, once again in pure drypoint, equally complex and ambitious, and just as radical: *Christ presented to the People* ('*Ecce Homo*'). He must have felt that, in working on *The Three Crosses*, he had discovered something only he could do: to draw directly and vigorously into the copper of the plate and create an image of such immediacy and dramatic force as had never been achieved before in the print medium – and he wanted to do it again. Remarkably, Rembrandt chose to depict an earlier stage in the Passion of Christ, the moment His fate is finally sealed:

Therefore when they were gathered together, Pilate said unto them, Whom will ye that I release unto you? Barabbas, or Jesus which is called Christ? For he knew that for envy they had delivered him. When he was set down on the judgment seat, his wife sent unto him, saying,

Have thou nothing to do with that just man: for I have suffered many things this day in a dream because of him. But the chief priests and elders persuaded the multitude that they should ask Barabbas, and destroy Jesus. The governor answered and said unto them, Whether of the twain will ye that I release unto you? They said, Barabbas. Pilate saith unto them, What shall I do then with Jesus which is called Christ? They all say unto him, Let him be crucified. And the governor said, Why, what evil hath he done? But they cried out the more, saying, Let him be crucified. When Pilate saw that he could prevail nothing, but that rather a tumult was made, he took water, and washed his hands before the multitude, saying, I am innocent of the blood of this just person: see ye to it. (Matthew 27:17-25)

As with *The Three Crosses*, the starting point may once again have been a print by the great Dutch printmaker of the previous century, Lucas van Leyden (circa 1494-1533): *The Large Ecce Homo* of 1510 (fig. 1). Until then, Lucas's engraving was the definitive depiction of this biblical event in print, a highly ambitious, panoramic, multi-figure composition – the obvious work for Rembrandt to compete with. What would happen, Rembrandt seems to have thought, if I moved the viewpoint much closer to the central figures? Instead of allowing us to observe the event from a comfortable distance, he decided to thrust us almost into it. Christopher White described this strategy best: 'In the design of his compositions of the 1650s Rembrandt favoured simpler patterns, balancing horizontal accents against verticals. His figures acquired a greater scale and monumentality within their setting. The background, whether architectural or landscape, is brought forward in direct relationship with the figures, playing an essential role in establishing the overall design. This is nowhere more overpoweringly evident than in *Christ Presented to the People*, located in an imposing architectural setting that appears to be an inner courtyard. The various levels allow the introduction, without crowding, of a variety of participants and human reactions. Above all the simple starkness of the architecture, with its sense of claustrophobia, movingly conveys Christ's spiritual isolation.' (White, 1997, p. 384)

'Only a man in love with the technique could have developed such mastery'

Christopher White

If *The Three Crosses* can be called 'cinematic', with all the frantic movement, high drama and intense lighting, then *Ecce Homo* is 'theatrical': the stage is set and the tragedy unfolds, slowly and inevitably. Christ is presented on a raised terrace in front of Pilate's palace. He stands barefoot and dressed with a loin cloth at the edge of the platform, his hands tied together in front of him. Pilate, with the attributes of his high office and power – turban, large cloak and long staff – stands to the left. His head slightly tilted, he points towards Christ with a questioning gesture: '*What shall I do then with Jesus...?*' Slightly behind and between them stands the other prisoner, the murderer Barabbas, tied to the same rope as Christ. Their three heads are framed by the darkness of the palace portal behind them. On the dais, they are surrounded by soldiers with raised spears and halberds, and officials including a scribe taking notes of the proceedings and a valet carrying a ewer and basin, ready for Pilates' ceremonial washing of hands. Behind Christ, just above his right shoulder, somebody is raising a hammer, a foreshadowing of Him being nailed to the Cross. On the façade above and to the left and right of the portal are two caryatids, symbols of the virtues of stately power: Fortitude and Justice. Sat back on either side of the building, various figures are seen in the window, watching the scene below. The veiled woman in the window on the left is Pilate's wife, who had been tormented by a portentous dream. Through the window next to her, we see a soldier in armour taking her pleading message to Pilate. On the ground below the terrace, a small crowd has been brought together by the judgement: men and women, youths and children, most seen from behind or in a lost profile. Others are standing even closer to the edge of the image at left, including a splendidly dressed commander with a large plumed hat. All eyes are directed at Jesus, some hands gesture towards Him. On the right, a small group of dignitaries in cloaks and hats are standing close together, presumably the 'chief priests and elders' mentioned in the Gospel of Matthew. One bearded man steps forward – the only figure truly in motion in this image – and casts an ominous shadow onto the wall of the dais. Yet this crowd is not a raging mob. A few people seem agitated, others just curious, while some – such as the mother with an infant on the steps at right – seem wholly unconcerned by the proceedings. Rembrandt does not demonise the people gathered here, and by pushing the viewer almost into the midst of the gathering, he seems to suggest that we are part of it, and complicit with the judgement.

There was a strong Netherlandish pictorial tradition that emphasised how common humanity condemned Christ. The inclusion of contemporary costume was clearly part of this tradition. The point is reinforced by using as a backdrop a building designed in the contemporary Dutch style of civic architecture. Its features bear a marked resemblance to the new Amsterdam Town Hall (now the Royal Palace) designed by Jacob van Campen, which was opened in 1655 – the very year in which this print was made. In this way a distant historical event was given an immediacy and relevance to a contemporary viewer:

'Historians have noted the particular manner in which Rembrandt depicted Christ's presentation to the people derived not only from the artist's visual sources, but also from contemporary Netherlandish judicial practice. In capital cases, at the conclusion of the trial, the condemned criminal, accompanied by magistrates bearing the staff symbolic of their judicial office, was typically displayed to the public, either on a balcony or on a tribune in front of city hall.' (Rosenberg, 2017, p. 309).

The print is executed entirely in drypoint on a huge plate, which Rembrandt eventually cut down by about 25 mm. in height in the fourth state, thereby removing the architrave of the building above the caryatids. The façade now covers almost the entire surface of the plate, like the backwall of a Roman theatre. In the preceding states, he increasingly added shading and details, especially to the architecture, such as the balustrade and the shadows above the door at right. Yet, still in the present fifth state large parts of the building are merely suggested, the hard lines drawn with the help of a ruler. Many of the characters seem equally 'unfinished'. Rembrandt at this point had mastered the depiction of light and shadow in etching and the modelling of bodies and shapes with shading. It is testimony to his boundless artistic curiosity that with *Ecce Homo* he took a different approach: the majority of figures, in particular the crowd at lower centre, is described in outlines only, with only the burr of the drypoint lending substance and depth. Even the body of Jesus is barely articulated, making Him appear all the more vulnerable.

Rembrandt understood, perhaps better than any painter-printmaker before him, that the image is created in the mind of the viewer. By leaving large parts of the composition sketchy and seemingly incomplete, he not only draws in the viewer to engage with the image, he also give us the impression of seeing something unfold: the event is not finished and frozen in time, but takes place right before our eyes.

Of the first four states, only one example is still in private hands: the impression of the first state from the Josefowitz Collection (Stogdon no. 35), sold at Christie's, London, in 2018 (£2,648,000). Of the fifth state, 38 impressions are recorded in public collections, and only two have been offered at auction within the last thirty years. The example offered here is thus one of the last privately owned examples of this highly important print in its original composition – before Rembrandt changed it drastically in the later states.

Nicholas Stogdon considers the present sheet 'an extremely fine and effective impression of this state... as might be expected from the Holford provenance', whose collection, as he says, 'was replete with impressions of the highest order' (Stogdon, 2011, p. 58 & 362). It was acquired by the very discerning Valentien Weisbach, and later sold by his son Werner to his friend and 'novice' Albert Blum, one of the great old master print collectors of the 20th century.



*48 LEARN MORE

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Christ crucified between the two Thieves: 'The Three Crosses'

drypoint
1653
on vellum
a superb, very early impression of this highly important print
the extremely rare first state (of five)
printing very richly and evenly
with rich burr throughout and a selectively wiped plate tone
the vellum support lending a warm tone and painterly, atmospheric effects to the image
with small margins on three sides and partially at the top
lacking substantial parts of the sky at upper right and left
Sheet 386 (maximum height) x 451 mm.
£250,000-350,000
US\$330,000-460,000
€290,000-400,000

PROVENANCE:
With Arthur Pond (circa 1705-1758), London (without mark; see Lugt 2038).
Sir Edward Astley (1729-1802), Norfolk (Lugt 2775, recto); probably acquired *en-bloc* from the above with the rest of his collection; presumably in his sale, Langford, London, 27 March 1760 (and following days).
Sotheby's, London, 11 July 1968, lot 59 (erroneously described as second state).
Sam Josefowitz (Lugt 6094); acquired at the above sale (through Gale); then by descent to the present owners.

EXHIBITED:
Les Musées d'Art et d'Histoire, Cabinet des Éstampes. Geneva, *États & Achèvement dans la Gravure du XVI au XX Siècle*, 1986.

REFERENCES:
Bartsch, Hollstein 78; Hind 270; New Hollstein 274 (this impression cited)
Stogdon 39

SELECTED LITERATURE:
C.S. Ackley, *et al.*, *Rembrandt's Journey – Painter, Draftsman, Etcher*, exh. cat., Museum of Fine Arts, Boston, 2004, pp. 247-253, no. 168 (another impression illustrated).
K. Althaus, *Rembrandt – Die Radierungen aus der Sammlung Eberhard W. Kornfeld*, exh. cat., Kunstmuseum, Basel, 2005-2006, pp. 183-185, no. 77 (4th state illustrated).
H. Bevers, P. Schatborn, B. Welzel, *Rembrandt: The Master & his Workshop – Drawings & Etchings*, exhibition catalogue, New Haven, 1991-1992, pp. 264-269, no. 35 (another impression illustrated).
J. Bikker, *Rembrandt – Biography of a Rebel*, Amsterdam, 2019, pp. 138-139, no. 94 (another impression illustrated).

J. Bikker, G.J.M. Weber, M.E. Wieseman, E. Hinterding, *Rembrandt - The Late Works*, London, 2014, pp. 159-60, no. 63 (another impression illustrated).
A.T. Eeles, R. A. Hoehn, *Rembrandt Prints 1648-1658: A Brilliant Decade*, exh. cat., Robert and Karen Hoehn Family Galleries, San Diego, 2015, pp. 48-51, no. 13 (another impression illustrated).
J. A. Ganz, *Rembrandt's Century*, Munich, 2013, pp. 122, 132-133, no. 121 (another impression illustrated).
E. Hinterding, G. Luijten, M. Royaltan-Kisch, *Rembrandt the Printmaker*, exh. cat., British Museum, London, pp. 297-304, no. 73 (another impression illustrated).
N. Stogdon, *A Descriptive Catalogue of the Etchings of Rembrandt in a private Collection, Switzerland*, privately printed, 2011, pp. 64-74, nos. 39-41 (this impression illustrated).
C. White, *Rembrandt as an Etcher – A Study of the Artist at Work*, New Haven and London, 1999, 2nd edition, pp. 77-88, fig. 103 (another impression illustrated).





Fig. 1 Lucas van Leyden (1494-1533), *Golgotha*, 1517. The Rijksmuseum, Amsterdam. Digital image: Courtesy Rijksmuseum.

Today, the first state of Rembrandt's greatest, most daring and challenging print, *The Three Crosses*, exists in eighteen impressions only, fifteen of which are printed on vellum. Of the known examples, all but the present one and a much smaller fragment in the Hoehn Collection in San Diego are in public collections. The magnificent, albeit trimmed, present impression thus offers the last opportunity to acquire this masterpiece of European printmaking in its earliest iteration.

Vellum - also referred to as parchment - was not only the most luxurious and costly support. Printing on animal skin, far less absorbent than European and even Japanese papers, allowed Rembrandt to create pictorial effects unique to this material. As the ink does not sink in, the image seems to hover on the surface and appears ethereal, almost elusive, thereby heightening the viewer's sense of witnessing a dramatic event as it unfolds or experiencing a fleeting vision. For reasons impossible to ascertain, this sheet was substantially trimmed at upper left and right, thereby losing the darkly shaded, but largely empty upper parts of the sky. The head of the thief at right is the only figurative element of the composition that, as a result, has been lost. Perhaps the most likely explanation for the reduction of the sheet to this unusual shape is that the upper sides of the sheet were simply too crinkly and unsightly. As can be seen at the upper centre where the sheet is darkened along the rear spine, the upper sides were the parts of the skin that once covered the hind legs of the goat or sheep. These sections are inevitably more uneven than the rest of the sheet, and some of the natural folds of the skin can still be seen at the upper edges. It is possible that, as a result, the printing in these areas was too uneven from the beginning or that the folds and warping at the sheet corners became so distracting that an early owner of the print decided to cut them off.

Few prints in European art history are of equal importance and so unanimously admired as Rembrandt's *Christ crucified between the two Thieves*, commonly known as *The Three Crosses*. Most multi-figure Calvary scenes, popular in the Netherlands in the 15th and 16th century but no longer in Rembrandt's time, allowed the viewer to calmly observe the scene from the outside. Perhaps inspired by Lucas van Leyden's engraving of the subject (fig. 1), firmly rooted in this tradition, Rembrandt by contrast decided to throw us into the midst of the event as it unfolds. His print is a turmoil of light and darkness, of hard, straight lines and dense crosshatching, of highly worked details and loosely sketched, seemingly unfinished passages, all adding to a sense of movement and immediacy, to invoke an almost cinematic

experience. Frederik Schmidt-Degener, director of the Rijksmuseum from 1922-1941, summarised the achievement of this work thus: 'Only once, in Rembrandt's vision, has the Christian imagination truly dwelt on Golgotha.' (F. Schmidt-Degener, quoted in: Eeles/ Hoehn, 2015, p. 11). Other scholars and print connoisseurs have, from different perspectives, expressed the importance of this work no less emphatically.

According to Holm Bevers, 'Rembrandt's psychologically penetrating study of terrified humanity has no equal in the iconography of Calvary' (Bevers, 1991, p. 264); James Ganz felt that 'the death of Christ on the cross has never been depicted with such graphic intensity or raw expressive force' (Ganz, 2013, p. 133); Nicholas Stogdon considered it 'the most celebrated of all prints' (Stogdon, 2011 p. 70); and Adrian Eeles called it 'an unforgettable masterpiece of print-making' (Eeles, 2015, p. 50). For Erik Hinterding 'this monumental print is one of the highlights of his etched oeuvre and a key point in the history of the graphic arts.' (Bikker, 2014, p. 159).

The year of its creation, 1653, was a difficult year for Rembrandt and for Holland, as the dispute with his former maid and lover Geertje Dircks rumbled on, and the Anglo-Dutch War (1652-1654) put an enormous strain on the economy of the country, gravely affecting the demand for luxury goods and art commissions. It was at this point that Rembrandt embarked on the creation of his most ambitious and demanding print in subject, technique and size. He decided to depict the pivotal event of Christianity, to do it entirely in drypoint, and on a scale never before attempted.

Of the four gospels, Rembrandt followed Saint Luke's account most closely:

And when they were come to the place, which is Calvary, there they crucified him, and the malefactors, one on the right hand, and the other on the left. Then said Jesus, Father, forgive them; for they know not what they do. And they parted his raiment, and cast lots. And the people stood beholding. ... And it was about the sixth hour, and there was a darkness over all the earth until the ninth hour. And the sun was darkened, and the veil of the temple was rent in the midst. And when Jesus had cried with a loud voice, he said, Father, into thy hands I commend my spirit: and having said thus, he gave up the ghost. Now when the centurion saw what was done, he glorified God, saying, Certainly, this was a righteous man. And all the people that came together to that sight, beholding the things which were done, smote their breasts, and returned. (Luke 23: 33-48)

'Christ on the Cross has never been depicted with such graphic intensity or raw expressive force'

James Ganz

The composition is divided quite evenly into three parts, horizontally and vertically. The upper third is entirely taken up by the sky, dark towards the sides and bright at the centre, where an intense light falls in shafts from above. In the middle section are the three crosses, with Christ slightly off-centre to the right. His body has sunk deep below the crossbeam. His eyes are closed, the mouth half open. We see His ribcage and thin, stretched abdomen. A loincloth is wrapped around His waist, the feet are nailed next to each other to the Cross. To the right below, we see a group of mourners, including Mary Magdalene clutching the foot of the Cross. Saint John stands behind her, his hands raised to his head in despair. Below him on the ground, the fainting Virgin is consoled and supported by a group of women around her. Further to the right stands the cross of one of the thieves, bathed in light. His body is painfully bent over the crossbeam, with his arms pulled back and down, tied to the trunk. The centurion mentioned by Luke has dismounted his horse and cast off his helmet, as he kneels with his outstretched arms raised, facing the figure of Christ. The pose of the centurion derives from a 16th century engraving (fig. 2), which Rembrandt may have had in his collection. This is the moment of his conversion, as Christ has just breathed his last breath, the apex of the Passion, the turning point of the work of Redemption.

To the left of Christ are two Roman cavalry soldiers on horseback, one with a tall lance, the other pointing his sword at Christ's thigh. Further to the left stands the cross with the second thief, his face and body partially shaded. Below him, a foot soldier is leading the centurion's horse away. Towards the left edge, Rembrandt has placed a group of soldiers with a raised standard and lances, including a commander on horseback and a man reaching with a staff and sponge towards the good thief. In the lower left third of the sheet another small crowd of mourners has turned away, about to leave the cruel scene, including a bareheaded man, presumably Simon of Cyrene. Two women have fallen to the ground in panic or despair, a running dog adds to the sense of tumult and chaos. The lower centre is dominated by two figures, presumably Joseph of Arimathea and Nicodemus, hurrying towards a cave in the lower right corner - the future tomb of Christ, where the two men will bury Him.

To create this astonishing print, Rembrandt employed the drypoint method, whereby the design is scratched directly into the plate rather than etched into the copper by acid. In the process, small barbs of metal are raised alongside the scratched lines, creating rough ridges. When the plate is inked up, the ink gets caught in these barbed ridges, resulting in deeply black, velvety lines and blurred areas, an effect called 'burr'. It is astonishing to observe with what virtuosity Rembrandt employed the drypoint technique to its full potential on such a monumental scale. As a result, *The Three Crosses* has the immediacy and spontaneity of a drawing. 'As far as we know, with the possible exception of two small sketches for individual figures, he worked directly on the plate without the aid of compositional drawings. His control and mastery were such that no preparation on paper was necessary. For him, drypoint became another tool for drawing.' (White, 1999, p. 81).

The Three Crosses exists in five states. In print-making terms, a change in 'state' denotes a deliberate alteration to the plate and consequently to the printed image. The present first state of *The Three Crosses* already shows the complete composition, no unfinished proofs exist. The second state differs from the first only in that Rembrandt added a few lines of shading at the right sheet edge, and the intensity of the burr already began to wane. As a result, in the third state Rembrandt strengthened the shading here and there, and he darkened the face of Simon of Cyrene. At this point Rembrandt considered the print finished, and

signed and dated the plate at the lower centre left: *Rembrandt.f.1653*. Impressions of the third state are generally more cleanly wiped than those of the first two states. All of the second and most of the third state impressions were printed on European paper. In the fourth state, completed two years later in 1655, Rembrandt famously transformed the image completely instead of reworking it, as the drypoint began to disappear. He scraped and burnished off much of the previous design, removed many figures, added some, and obscured much of the plate with long and heavy, vertical lines of shading, leaving only the central section slightly brighter. James Ganz described this state as 'a tour de force of draftsmanship and printmaking in which emotion eclipses intelligibility.' (Ganz, 2013, p. 133). Finally, the Amsterdam printer Frans Carelse (d. 1683) acquired the plate, engraved it with his name, and printed a small number of impressions of the fifth and final state. (For the most recent census of impressions, please see: Bikker, 2014, p. 159-60.).

The present impression comes from the legendary holdings of the 18th-century English painter, antiquarian and connoisseur Arthur Pond (1701-1758), whose Rembrandt collection was, according to Nicholas Stogdon, 'one of the finest ever made' (Stogdon p. 367). This spectacular impression is the closest one can get to looking over the artist's shoulder as he scratched and drew with the needle onto this huge copper plate to create his most audacious, expressive, experimental and dramatic print - in Christopher White's words 'one of Rembrandt's most moving work in any medium' (White, 1999, p. 88).



Fig. 2 The Master of the Die (active 1530-1560), *The Conversion of the Centurion*, 1532. The Metropolitan Museum of Art, New York. Digital image: Courtesy The Metropolitan Museum of Art, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1949.

*49 LEARN MORE

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Descent from the Cross by Torchlight

etching and drypoint
1654
on pale, thin, fibrous China paper
a very fine, atmospheric impression of the first state (of four)
printing very darkly and richly
with considerable burr, a heavy plate tone and inky plate edges
with thread margins, trimmed to the platemark in places
thinly backed
generally in good condition
Plate & Sheet 210 x 163 mm.
£40,000-60,000
US\$53,000-79,000
€46,000-68,000

PROVENANCE:
Vittorino Cavalli (20th century), Reggio Emilia, Italy (Lugt 4608).
Sotheby's, London, 3-4 December 1987, lot 599.
Sam Josefowitz (Lugt 6094); acquired from the above; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 83; Hind 280; New Hollstein 286 (this impression cited)
Stogdon 43

From early on Rembrandt was famed and admired for his handling of light and darkness. In 1699 the French artist, printmaker and critic Roger de Piles noted that ‘He had a supreme understanding of light and dark.’ (quoted by E. Hinterding, in: Bikker, 2024, p. 173). The first cataloguer of Rembrandt’s prints, Edmé-François Gersaint, wrote in 1744: ‘There has never been an artist so adept at using light and dark: his touch, both in his paintings and in his prints, was very skilled [...] his reputation is entirely due to his genius, his reflections and his continuous study of the effects of light in nature, which he portrayed with a surprising exactitude and force.’ (quoted *ibid.*)

This impression of *The Descent from the Cross by Torchlight* is a compelling example of the difference choice of paper and inking can make to the same image. Most fine, early impressions of this print are remarkable for the dramatic lighting and the intense contrasts between the surrounding darkness and the few bright areas, illuminated by the single torch held by the man beneath the cross. In these impressions, the cleanly wiped elements stand out starkly against the velvety, pitch-black background. Most startling is the hand reaching out of the dark towards the head of the dead Christ (for a brilliant impression in this manner, see the other example from the Josefowitz Collection, sold Christie's, London, 7 December 2023, lot 24). The present impression, printed on a sheet of thin Chinese paper, is printed in an entirely different way, with substantial tone left on the surface of the plate throughout. The illuminated areas are not, as is usually the case, selectively wiped to stand out against the dark. Rather, they merge into the night and the eyes of the viewer have to strain to see the what is happening in the gloomy twilight, insufficiently lit by a single flame. As an experiment in lighting, this print is more extreme than the lightly tonal impression of *Christ preaching ('La Petite Tombe')* in this catalogue (see lot 46), while the breathtaking impression of *The Entombment* (see lot 50) marks the radical endpoint of Rembrandt's 'journey into the dark' as a printmaker.

In either iteration - wiped clean or intensely tonal - the handling of light and darkness on this plate is daring, and so is the composition. The central event of the narrative, the dead Christ being taken down from the Cross, is pushed into the upper left corner of the image and partially cut off. We see the dead body, some of the men lowering him and the figure holding the torch. The Cross itself is not fully visible. The viewpoint is from the lower right towards the upper left, and the first detail that comes into focus is the foot of Christ still nailed to the Cross. Only then does the gaze follow the legs towards His torso and lifeless head. In the foreground we see the bier covered with the shroud to carry the dead body, rising at a slight angle from the lower left towards the right. The image is thus formally constructed along two trajectories: the winding sheet and the whole group around the Cross point downwards, the bier upwards. These verticals meet at the shadowy figure crouched to arrange the shroud. This is Joseph of Arimathea, the true protagonist of the event:

When the even was come, there came a rich man of Arimathea, named Joseph, who also himself was Jesus' disciple: He went to Pilate, and begged the body of Jesus. Then Pilate commanded the body to be delivered. And when Joseph had taken the body, he wrapped it in a clean linen cloth, and laid it in his own new tomb, which he had hewn out in the rock: and he rolled a great stone to the door of the sepulchre, and departed. (Matthew 27:57-60)

The print belongs to a small group of mid-sized prints, all created in or around 1654, on the Life of Christ. It may be that Rembrandt had envisaged a larger series, but he realised only four subjects, three of which are included in this catalogue: *The Presentation in the Temple, in the dark Manner* (B. 50; NH. New Holl. 285); the present *Descent from the Cross by Torchlight*; *The Entombment*; and *Christ at Emmaus: the larger Plate* (lots 50 & 52). In all of them, the depiction of light is the formal challenge that Rembrandt set himself, be it the supernatural light emanating from the apparition of Jesus in *Christ at Emmaus*, the barely lit internal spaces in the *Entombment* and the *Presentation in the Temple*, or the torchlight in the present plate, the latter three being true night scenes.

With his two impressions of *The Descent from the Cross by Torchlight*, Sam Josefowitz was once again able to acquire two very different 'interpretations' of the same image, which - as so often in his collection - made for a rare and fascinating comparison.



(actual size)

*50 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Entombment

etching and drypoint
circa 1654
on vellum
a superb, intensely dark and atmospheric impression of this important print
third state (of four)
exceedingly rare on this support
suffused with a heavy, selectively wiped plate tone
printing with much burr and remarkable inky relief
some double-printing, to a trembling effect, in particular on the legs of Christ
narrow margins on three sides, a wider margin below
in very good condition
Plate 206 x 157 mm.
Sheet 218 x 161 mm.

£100,000-150,000
US\$140,000-200,000
€120,000-170,000

PROVENANCE:
Unidentified, initial *D* (?) in black ink verso (not in Lugt).
Jean-Louis-Henri Le Secq, called des Tournelles (1818-1882), Paris (Lugt 1336);
his sale, Hôtel Drouot (exp. Loÿs Delteil), 17-18 April 1905 (Fr. 105).
With Eberhard W. Kornfeld (1923–2023), Bern (not in Lugt).
Sam Josefowitz (Lugt 6094); acquired from the above in exchange for an
impression of *Jupiter and Antiope* (B. 103); then by descent to the present
owners.

EXHIBITED:
Les Musées d'Art et d'Histoire, Cabinet des Épreuves. Geneva, *États & Achèvement dans la Gravure du XVI au XX Siècle*, 1986.

REFERENCES:
Bartsch, Hollstein 86; Hind 281; New Hollstein 284
Stogdon 45



(actual size)



Fig. 1 Rembrandt Harmensz. van Rijn (1606-1669), *The Entombment* (1st state), circa 1654.
The Sam Josefowitz Collection: Graphic Masterpieces by Rembrandt van Rijn - Part II, December 2024, Christie's London, Lot 32.

This impression of *The Entombment* is arguably the most extreme and radical work of manual printmaking, not just in Rembrandt's *oeuvre* but in the history of Western Art. More than any other of his plates, *The Entombment* has been the object of his experimental approach to printmaking in the later years. Not only did he alter the plate drastically between the first and the second state, he also chose different supports – from European paper to Chinese and Japanese papers to vellum – from one impression to another, and manipulated each pull by leaving varying degrees of plate tone and wiping the plate tone selectively to modify the illumination and pick out different highlights. Of the later states, virtually no two impressions look the same, as Christopher White explained: '...the dark metamorphoses offer a highly personal vision employing all the chance methods at an artist's command, with each impression as unique as a monotype.' (White, 1999, p. 95) This is nowhere more apparent than in the present example, printed with an almost solid black plate tone onto vellum. Rembrandt confronts the viewer with an image of almost impenetrable darkness, out of which only the most shadowy figures emerge at lower right, as if lit by the faintest light of a lantern. Most of the underlying composition, surroundings as well as figures, is completely obliterated and inscrutable. In this particular impression, one of only a handful printed with this amount of tone and on vellum, Rembrandt went even further in his manipulation of the process: he seems to have deliberately rolled the print through the press twice. As we can see at the lower left plate corner, the plate slightly slipped or was purposefully moved for the second pass, which resulted in the double-printing of some lines, in particular the legs and torso of the dead Christ. Whether the plate was removed from the sheet in order to partially re-ink or wipe it between the two printings is impossible to determine. Whatever the exact process employed, the effect of the double-printing further heightens the sense of uncertainty of vision into which the viewer is thrown and adds an uncanny notion of movement and temporality to the scene.

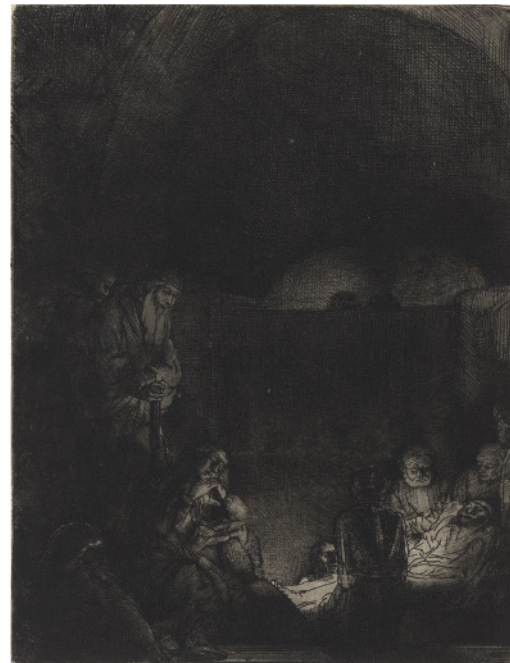


Fig. 2 Rembrandt Harmensz. van Rijn (1606-1669), *The Entombment* (3rd state), circa 1654.
The Sam Josefowitz Collection: Graphic Masterpieces by Rembrandt van Rijn, December 2023, Christie's London, Lot 25.

Within the biblical narrative, *The Entombment* follows directly on from the *Descent from the Cross by Torchlight* (see lot 49). Joseph of Arimathea has brought the dead Christ to his own tomb, in the first state or lighter impressions of the later states visible as a vaulted cave or chapel, where the body is now being lowered into the grave.

The first state is in pure etching, the shading and modelling of the space and the figures rendered in regularly and openly spaced hatchings, with strong lines of equal weight (see fig. 1). Although darkness and light are suggested, the whole scene is clearly discernible. We see Joseph of Arimathea standing at left above the sunken grave, the Virgin is sitting to his feet, her hands clasped in sorrow, a group of other grieving women is huddled behind her. Three men are lowering the body into the grave, a fourth one has climbed down to support it from below. The light seems to come from a lamp covered by the foremost figure – or perhaps is emanating from the dead Christ Himself. Above this mournful scene – pushed into the lower left corner of the image, thereby reflecting the act of the entombment – we see the arch of the cavern, with two skulls resting on a ledge. Behind this gruesome *memento mori*, the space recedes into darkness. Already in the second state Rembrandt obscured the composition considerably with dense hatching in drypoint and engraving, turning it into a truly nocturnal scene, and made it even darker in the subsequent states (fig. 2). The present example demonstrates perfectly what interested Rembrandt in his experiments with this plate – to see how far he could go in the depiction of darkness – and that he was willing to take it to the edge of the possibilities of printmaking.

*51 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

Christ at Emmaus: the smaller Plate

etching and drypoint
1634
on laid paper, with a partial Foolschap watermark (Hinterding Zz.zz.)
a very good impression
just beginning to show some wear
trimmed to or just inside the platemark
some touches of grey wash in the dark areas
a few small repairs, mainly at the corners
generally in good condition
Plate & Sheet 103 x 75 mm.
£7,000-10,000
US\$9,200-13,000
€8,000-11,000

PROVENANCE:
François Debois (d. *circa* 1845?), Paris (Lugt 985, dated 184); his sale, Paris (exp. Defer), 21 April 1845, lot 956b (Fr. 6.25).
Charles Delanglade (1870-1952), Marseille (Lugt 660).
Sotheby's, London, 9 October 1970, lot 245.
Sam Josefowitz (Lugt 6094); acquired at the above sale; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 88; Hind 121; New Hollstein 129 (this impression cited)
Stogdon p. 280



(actual size)

In the present work, Rembrandt's subject is one of the early sightings of the risen Christ following His death on the Cross. Executed in 1634, this plate is his earliest interpretation of this biblical scene, a subject to which he would return repeatedly throughout his career, including *Christ at Emmaus: the larger Plate* of 1654 (see lot 52). According to the Gospel of Luke, two disciples encounter a stranger on the road to Emmaus, who they fail to recognise as the resurrected Christ.

Rembrandt depicts the moment in which Christ reveals himself to the two disciples at an inn in Emmaus. Following the iconographic tradition, Christ is depicted seated at a table next to his disciples as he prepares to break a loaf of bread, a gesture which echoes the Last Supper and by which Christ reveals himself.

Intriguingly, the ghostly trace of a servant or innkeeper - a figure who is traditionally included in depictions of this event - is discernible in the background beneath the artist's dense hatching. *Christ at Emmaus: the smaller Plate* is only known in one state, but perhaps we see here the traces of an early state, prior to the compositional alteration, of which no impression has survived.

Already in this early print, Rembrandt's interest lies in the depiction of light and darkness, which would preoccupy him throughout his printmaking career. Here the disciples are illuminated by the divine light emanating from Christ, the rays of which are rendered with etched lines radiating from His head. This burst of supernatural light conveys Christ's divinity and imbues the scene with a sense of awe and amazement. The rapidly drawn style of the print further animates the unfolding event and provides the viewer with the fleeting impression of experiencing if for themselves, and evokes the ephemeral nature of Christ's apparition: '*... and he vanished out of their sight.*'

*52 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

Christ at Emmaus: the larger Plate

etching with drypoint
1654
on laid paper, watermark Seven Provinces with Initials BM (Hinterding A.a.b.)
a fine impression of third state (of five)
printing clearly and sharply, with good contrasts and touches of burr slightly uneven on the floor at centre
with small margins
in very good condition
Plate 211 x 159 mm.
Sheet 217 x 164 mm.
£12,000-18,000
US\$16,000-24,000
€14,000-20,000

PROVENANCE:
Henry Danby Seymour (1820-1877), London and Trent (see Lugt 176); by inheritance to his brother Alfred Seymour (1824-1888), London and Trent (Lugt 176); his sale, Christie's, London, 4 April 1878, lot 60 (described as a second state) (£ 1.2; to Marshall).
Probably Julian Marshall (1836-1903), London (without stamp, see Lugt 1494).
With Mayfair Kunst A. G. (Ira Gale), with his code 2412/RR in pencil verso.
Sam Josefowitz (Lugt 6094); acquired from the above in 1972; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 87; Hind 282; New Hollstein 283
Stogdon 48



The plate is executed in a rapidly drawn, open style with wide-spaced hatchings, in manner similar to the first state of *The Entombment* (see p. 118). Unlike the other three prints from this group, this is not a night scene, and yet Rembrandt's interest here too is the depiction of light (see also lot 51). Christ's head and torso is barely defined, especially on His left, and the head is surrounded by radiating lines suggestive of the divine light emanating from Him. The vagueness of the figure of Christ evokes the ephemeral nature of this apparition. It is an effect that Camillo Procaccini (1555-1629) may have been the first to attempt in etching, in his *Transfiguration* of *circa* 1587-90, a print that Rembrandt may well have known or even owned.

And they drew nigh unto the village, whither they went: and he made as though he would have gone further. But they constrained him, saying, Abide with us: for it is toward evening, and the day is far spent. And he went in to tarry with them. And it came to pass, as he sat at meat with them, he took bread, and blessed it, and brake, and gave to them. And their eyes were opened, and they knew him; and he vanished out of their sight.
(Luke 24:28-31)

*53 LEARN MORE

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Baptism of the Eunuch

etching with touches of drypoint
1641
on firm laid paper, partial watermark Strasbourg Lily (Hinterding J.b.)
a very good but slightly later impression
third state (of four)
printing sharply, with good clarity and contrasts
with touches of burr in places and a light plate tone
with small margins
generally in very good condition
Plate 178 x 210 mm.
Sheet 188 x 220 mm.

£4,000-6,000
US\$5,300-7,900
€4,600-6,800

PROVENANCE:
With Mayfair Kunst A. G. (Ira Gale), with his code 1331/RR in pencil verso, Zug.
Sam Josefowitz (Lugt 6094); acquired from the above in 1972; then by descent
to the present owners.

REFERENCES:
Bartsch, Hollstein 98; Hind 182; New Hollstein 186 (this impression cited)
Stogdon p. 282

Rembrandt's *The Baptism of the Eunuch*, etched in 1641, presents a moment of conversion, but also of welcoming of a stranger. The Ethiopian court official kneels beside a stream, his ornate robes gathered around him, as Philip prepares to baptise him. The composition is open and luminous, with the figures lightly etched against a pale, sketch-like landscape. The composition has the spatial delicacy that marks Rembrandt's finest work of the early 1640s, and the tonality is deliberately restrained, allowing the event to emerge through gesture and placement rather than heavy contrast.

The print draws on a subject Rembrandt had explored in three earlier paintings, all indebted to his teacher Pieter Lastman (1583-1633), who depicted the baptism of the Ethiopian eunuch from the Book of Acts (8:26-40) multiple times. The horseman's plumed headdress, for instance, echoes Lastman's exotic motifs, though Rembrandt reinterprets them with greater subtlety. The figure of the eunuch derives from an earlier red chalk sketch made by Rembrandt around 1635, while the horseman's attire and bearing betrays his familiarity with Persian and Mughal miniatures. Hinterding thought that the print's lightness of touch anticipated the silverpoint-like etchings of the mid-1640s, such as *Saint Peter in Penitence* (B. 96; New Holl. 225) or *The Rest on the Flight into Egypt: lightly etched* (B. 58; New Holl. 227).

The Baptism of the Eunuch is formally ambitious. The figures are arranged in a shallow arc, the landscape recedes with minimal intervention, and the water's surface is left almost untouched. The result is a print that rewards close looking: subtle, deliberate, and quietly expansive.



*54 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

Virgin and Child in the Clouds

etching and drypoint
1641
on laid paper, without watermark
a very good impression of the second, final state
printing with a subtle plate tone
with narrow margins
generally in very good condition
Plate 167 x 106 mm.
Sheet 168 x 109 mm.

£4,000-6,000
US\$5,300-7,900
€4,600-6,800

PROVENANCE:
Unidentified, inscription in pencil verso, including *Hayward*, possibly referring to Hayward & Leggatt, London.
With R. G. Michel, Paris (with his code *TXXX* in pencil verso).
Sam Josefowitz (Lugt 6094); acquired from the above in 1972; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 61; Hind 186; New Hollstein 188 (this impression cited)
Stogdon 26



This devotional subject might have been created to attract the interest of Catholic collectors in a predominantly Protestant Holland. Of the various inspirations, the most evident source is Federico Barocci's *Virgin and Child in the Clouds* of circa 1580-1584 (see p. 5). Rembrandt, avid collector of prints, admired the mannerist artist from Urbino who, despite his small printed *oeuvre* of only four prints, was a ground-breaking experimenter in the art of etching and very influential for subsequent generations of printmakers.

Rembrandt's version of the subject is a free adaptation rather than a banal copy. It is similar to Barocci's print in size, in the balance of light and dark and the use of simple cross-hatching in the shaded areas, yet feels even more diaphanous: a fleeting vision rather than a manifestation of the Mother of God. Barocci's more solid version is idealized in pure counter-reformation spirit, with the young, gracious

Madonna smiling and the infant Christ in a gesture of blessing. Rembrandt's Virgin in contrast '... seems laden with unfathomable emotional ambiguity... scarcely aware of the child's presence. She stares past the viewer into the distance; whether or not intentionally, her expression recalls numerous images of the *Mater Dolorosa* from the Italian Baroque. His Christ is also less robust, a sickly baby that turns away from the viewer, wholly unconscious of his divinity.' (Hinterding, 2000, p. 193).

Curiously, on the Madonna's left knee we can see a face turned upside down. Rembrandt probably began drawing on the plate, then abandoned his initial composition and made a fresh start by simply turning the plate around rather than burnishing his previous marks off. The face is reminiscent of Barocci's putti, but also contributes to the sense of uncertainty that emanates from this print.

*55 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

Virgin and Child in the Clouds

counterproof (of the etching and drypoint)
1641
on laid paper, watermark Strasbourg Lily (Hinterding E'.a.b.)
a fine example, very rare
first state (of two)
printing clearly and with good contrasts
with partial narrow margins at left and right, trimmed to or inside the subject
above and below
some small repairs at the corners and some minor foxing
generally in good condition
Sheet 159 x 107 mm.

£4,000-6,000
US\$5,300-7,900
€4,600-6,800

PROVENANCE:
Pierre Mariette II (1634-1716), Paris (Lugt 1789), dated 1677.
John Barnard (1709-1784), London (Lugt 1420); his posthumous sale, Thomas Philipe, London, 16 April 1798 (and following days), 18th day, lot 76 ('*The madona* [sic] *and child in the clouds, and a reverse*' and B.62 and 63) (£1.10; to Townley).
Possibly Charles Towneley (1737-1805), Towneley Hall, Burnley, Lancashire and London (without stamp and not in Lugt).
Franz Wilhelm Koenigs (1881-1941), Cologne and Haarlem (without stamp; see Lugt 1023a); his posthumous sale, Sotheby's, New York, *Old Master and Modern Prints from the Franz Koenigs Collection*, 23 January 2001, lot 74.
Sam Josefowitz (Lugt 6094); acquired at the above sale; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 61; Hind 186; New Hollstein 188 (this impression cited)
Stogdon 27



including the present example. This suggest that they also fulfilled other functions; in this case, it might have served the artist to compare his own print with Barocci's, but in the same orientation.

The surprising number of surviving counterproofs of some subjects in Rembrandt's oeuvre suggest that they were also produced as finished prints in their own right, to satisfy a discerning collector's market hungry for such variants and oddities. To read the names of Mariette, Barnard, Koenigs, and lastly Josefowitz - some of the leading collectors and connoisseurs of their time - in the provenance of this sheet is testament to the enduring appeal of counterproofs and other such 'specialties'.



(actual size)

*56 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

Saint Jerome reading

etching
1634
on thin laid paper, without watermark
a very good impression
printing sharply, with good contrasts and depth
just beginning to show some wear in the darkest areas (as is common)
with a light plate tone, more prominent towards the edges
with narrow margins, occasionally trimmed on the platemark
generally in good condition
Plate 109 x 89 mm.
Sheet 110 x 90 mm.
£5,000-7,000
US\$6,600-9,200
€5,700-7,900

PROVENANCE:
Richard Dawnay, 10th Viscount Downe (1903-1965), Wykeham Abbey, Yorkshire (without mark, see Lugt 719a); his posthumous sale, Sotheby's, London, 26 November 1970, lot 100.
Sam Josefowitz (Lugt 6094); acquired at the above sale (through Ira Gale); then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 100; Hind 119; New Hollstein 126 (this impression cited) Stogdon p. 283

This intimate etching, dated 1634, depicts the scholar and hermit Saint Jerome reading seated under a tree. Saint Jerome was one of the four Fathers of the Roman Church and the translator of the biblical texts into the Latin. Rembrandt depicted the saint no fewer than seven times in etchings alone (see also lots 57, 58 & 59). His particular preference for Saint Jerome is significant, given that he was working in the predominantly Protestant Holland of the 17th century, and that saints have no place in the Protestant liturgy. Presumably Jerome was seen by protestants as a precursor to Martin Luther, being the first to make the Bible accessible to the faithful - at least those who could read vulgate Latin. The saint's scholarly devotion may have also appealed to the artist's personal sensibilities.

In the present print, Rembrandt has omitted Jerome's habitual attributes, such as his cardinal's hat and a crucifix, leaving only the prominently placed lion to give away the saint's identity. According to the saint's legend, the lion remained faithfully to Jerome after he drew a thorn from its paw during his hermitage in the desert. As in other prints of the subject, Rembrandt here combines the two main iconographies of the saint - in penitence and as a scholar - in one image (see also lots 58 & 59). The ascetic as well as the scholarly and humanist ideals of the 17th century seem to be captured in this image of the saint reading in a landscape - and Rembrandt himself may have enjoyed depicting the figure, the lion and the natural surroundings. In a nod to the traditional iconography of Saint Jerome contemplating or keeping a human skull nearby as a *memento mori*, Rembrandt has thrown in the skull of a sheep or goat at the lower right corner of the image.



(actual size)

*57 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

Saint Jerome kneeling in Prayer, looking down

etching
1635
on laid paper, watermark Foolscape with seven-pointed Collar (Hinterding K.a.d.)
a very good impression of the first state (of two)
with small margins
generally in good condition
Plate 116 x 80 mm.
Sheet 118 x 84 mm.
£5,000-7,000
US\$6,600-9,200
€5,700-7,900

PROVENANCE:
With Mayfair Kunst A.G. (Ira Gale), Zug.
Sam Josefowitz (Lugt 6094); acquired from the above in 1969; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 102; Hind 140; New Hollstein 142 (this impression cited) Stogdon p. 283

Saint Jerome is depicted kneeling in prayer, his head bowed, and hands clasped in a moment of solitary devotion. The sparse composition, marked by a jug, a book and a cup, evokes the austerity of his desert retreat, while the lion at his side guards him quietly, and serves to signal his identity to the viewer. Unlike other prints dedicated to Saint Jerome by Rembrandt, which show him at once as a scholar and a hermit (see lots 56, 58 & 59), this is a quintessential depiction of Saint Jerome penitent in the wilderness. Erik Hinterding compared Saint Jerome's pose to Rembrandt's painting *Judas repentant, returning the pieces of silver* (1629), noting how it recalls earlier treatments of remorse and repentance in the artist's work. The slightly ragged, sketchy style of the print, reminiscent of some of his prints of beggars, street vendors and performers, underlines the humility of the saint.

*58 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Saint Jerome beside a Pollard Willow

etching with drypoint
1648
on laid paper, watermark fragment Foolsap, probably with five-pointed Collar (Hinterding K)
a fine, lightly tonal and atmospheric impression of the fourth, final state
printing darkly, with great clarity and contrasts
with considerable burr on the branch at right, in the foreground, above the signature and elsewhere
with narrow margins
the upper left corner and tips of the lower corners skilfully restored
generally in good condition
Plate 176 x 131 mm.
Sheet 179 x 133 mm.
£50,000-70,000
US\$66,000-92,000
€57,000-79,000

PROVENANCE:
Unidentified, Tschitscherin (?) dated 1866 (Lugt 2408 c-d); C.G. Boerner, Leipzig, 11-13 November 1930, lot 929.
With P. & D. Colnaghi, London (with their stock number C.24606 in pencil verso).
With Mayfair Kunst A.G. (Ira Gale), Zug.
Sam Josefowitz (Lugt 6094); acquired from the above in 1972; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 103; Hind 323; New Hollstein 244 (this impression cited) Stogdon p. 284

In the course of his printmaking career, Rembrandt created no fewer than seven prints on the subject of Saint Jerome. The present print however, as A.M. Hind described it so poignantly, is ‘a tree study with Saint Jerome thrown in’. The dead tree, often with a sole flowering branch as a symbol of regeneration, is traditionally found in depictions of the Saint in the wilderness. Here however, the tree has become the protagonist, while the saint and his attributes, the skull, his cardinal’s hat and the lion, are pushed into the middle ground and etched quite lightly. Rembrandt’s full attention is lavished onto the depiction of this ancient willow, with its cut and broken branches and its rugged, bulging trunk. In a charming detail, giving the whole image an idyllic lightness, he put a little bird on the top. A few blades of grass and rushes are swiftly added to the foot of the tree, the rest of the landscape is merely hinted at. The whole print has a deliberately ‘unfinished’ feel, densely worked in some areas and only a few sketchy, almost careless lines elsewhere. In its iconography, the print is also a hybrid between two pictorial traditions: *Saint Jerome in his Study* depicting the scholar Saint at work; and Saint Jerome penitent in the Wilderness, shown in prayer or beating his chest with a rock. Here, the Saint has chosen a secluded dale to set up a makeshift desk by a brook, to work quietly on his translation of the Bible into Latin. The mood, as Clifford Ackley put it, ‘is more that of a sun-bathed summer retreat than of penitential isolation.’ (Ackley, 2003, p. 222).



(actual size)

*59 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Saint Jerome reading in an Italian Landscape

etching and drypoint

circa 1653

on laid paper, watermark Strasbourg Bend (Hinterding D'.a.a.)

a very fine, early and atmospheric impression of the second, final state

printing with rich burr on the lion's mane, tree stump, shrubs, figures on the bridge and elsewhere

with a light, even plate tone and inky plate edges

the fine horizontal wiping marks and the sulphur tinting in the sky at right pronounced

with narrow margins

a very skilfully restored paper loss in the blank area at lower centre to the right

otherwise in good condition

Plate 260 x 209 mm.

Sheet 263 x 210 mm.

£100,000-150,000

US\$140,000-200,000

€120,000-170,000

PROVENANCE:

Unidentified, number 79 or 61 in brown ink *verso*, probably 18th century (not in Lugt).

Sotheby's, Parke Bernet & Co., New York, 14 May 1981, lot 618.

Sam Josefowitz (Lugt 6094); acquired from the above sale; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 104; Hind 267; New Hollstein 275 (this impression cited)

Stogdon 54

An old man sits comfortably reclined in a pastoral landscape underneath a tree. His slippers have fallen off his feet and he is completely immersed in the book he is reading. We can only identify him as Saint Jerome by the lion standing behind him on a rocky outcrop, overlooking the landscape and guarding the saint's secluded spot. Rembrandt has omitted the saint's other attributes - the skull and the crucifix - and instead of the usual cardinal's hat has given him a broad-brimmed sunhat.

This is not an image of the saint doing penance in the wilderness, but of the old scholar enjoying a bit of sunshine and quiet outdoors. By straying far from the traditional iconography, Rembrandt has in fact created an almost entirely secular image. The little bird on the tree-stump may still be a subtle reference to the Holy Ghost inspiring the saintly scholar, yet it is not the saint but the landscape and the light which are the true protagonists of the scene, while the rich burr on the lion's mane anchors the whole composition and creates cohesion between the fore- and background. From the sketchily etched saint, bathed in sunlight, across the similarly cursory yet wonderfully vivid lion in the shade, the eye is drawn once more into the light, towards the large farmhouse in the background. It is this meticulously described building on the hill which gave this print its customary name. To connoisseurs of 16th-century Venetian art, this structure is instantly recognizable and brings to mind the landscapes of Giorgione, Titian and their followers - Rembrandt's towered farmhouse is almost certainly based on the engraving of *Shepherds in a Landscape* by Giulio and Domenico Campagnola.

Early commentators regretted the seemingly 'unfinished' state of this print, yet it is precisely this interplay of a merely sketched foreground and a highly detailed background, and of light and darkness, which give the composition rhythm and depth and bring the scene to life. In this print Rembrandt's deliberate, masterful use of blank paper to indicate bright sunshine on the one hand, and heavy drypoint to imitate deep shadows on the other, is particularly effective. With a very fine, early impression such as the present one, it becomes apparent why *Saint Jerome in an Italianate Landscape* is one of Rembrandt's most desirable and charming etchings.



9

LANDSCAPES



*60 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Landscape with Cottages and a Hay Barn: Oblong

etching with touches of drypoint

1641

on laid paper, watermark fragment Strasbourg Lily (Hinterding A.g.)

a very fine impression

printing sharply and clearly, with rich contrasts and depth

slightly uneven on the cityscape at left

with touches of burr on the signature and elsewhere

the subtle plate tone more prominent towards the edges

with small margins

some small rustspots and foxmarks and other small defects

generally in good condition

Plate 128 x 322 mm.

Sheet 133 x 330 mm.

£40,000-60,000

US\$53,000-79,000

€46,000-68,000

PROVENANCE:

Unidentified, letters *LLU* in pencil *verso* (not in Lugt).

Dr Wilhelm August Ackermann (1793-1865), Lübeck and Dresden (Lugt 791); his

sale, R. Weigel, Leipzig, 29 March 1853, lot 703 ('*Vortrefflicher erster Abdruck mit Plattengrat in köstlicher Frische. Sehr seltenes Capitalbt.*') (Th. 64)

With P. & D. Colnaghi & Co., London (with their stocknumber *C9519* in pencil *verso* - dated June-July 1922).

With Kennedy Galleries, New York.

Sam Josefowitz (Lugt 6094); acquired from the above in 1969 (according to Stogdon); then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 225; Hind 177; New Hollstein 199 (this impression cited)

Stogdon p. 314

In *Landscape with a Cottage and a Haybarn*, the distant views on either side of the cottage juxtapose town and country, urban and rural life. In fact, three elements are being contrasted - a rich city on the left, a wealthy manor house on the right, and a humble rural dwelling in the centre. Although realistic in detail, the complete composition it is undoubtedly a work of Rembrandt's imagination, created in his studio from various motifs observed in the surrounding countryside. The town in the distance at left is Amsterdam, and most scholars agree that the building on the right are the ruins of main residence of the amusingly named Kostverloren estate, which Rembrandt drew on more than one occasion (see Benesch 1270).

In an essay on Rembrandt's landscapes, Cliff Ackley characterised the cottage as 'an island, a central mass or hub around which open space circulates. The circular motion around the farm is emphasized by well-worn curving paths and drainage ditches as well as patterns of light and shadow...The landscape is enlivened by signs of human activity that slowly reveal themselves: two children fishing in the ditch, a figure accompanied by a dog crossing a bridge over it, figures dimly perceived at the window and door of the cottage, and a boat moored in the river before Kostverloren.' (Ackley, 2003, pp. 188-9).



*61 LEARN MORE

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Cottage and Farm Buildings with a Man sketching

etching
circa 1645
on laid paper, countermark LB (Hinterding A.a)
a fine impression of this uncommon landscape
printing sharply, clearly and with good contrasts
with fine, vertical wiping marks in the sky
the subtle plate tone more prominent toward the edges
with thread to narrow margins
generally in very condition
Plate 130 x 209 mm.
Sheet 132 x 212 mm.

£30,000-50,000
US\$40,000-65,000
€35,000-57,000

PROVENANCE:
Probably Johan Fredrik Martin (1755-1816) and Elias Martin (1739-1818), Stockholm (without oval, see Lugt 3846).
Indistinct Letters, possibly initials *DD* in pencil *verso* (Daniel Daulby, see Lugt 738; not in his sales).
Nathaniel Smith (1740/41- circa 1809), London (see Lugt 2296; variously inscribed in pen and brown ink *verso*, including with the code *DIXXF*).
Sotheby's, London, 2 May 1927, lot 3 ('The Property of a Nobleman'; to Colnaghi).
With P. & D. Colnaghi & Co., London (with their stocknumber *C 16015* in pencil *verso*).
Probably Lady Ethel Edith Bilsland (1892-1982), London (not in Lugt; according to Stogdon); presumably acquired from the above.
With P. & D. Colnaghi & Co., London (with their stocknumber *C 38107* in pencil *verso*); acquired from the above in 1971.
Sam Josefowitz (Lugt 6094); acquired from the above in 1972; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 219; Hind 213; New Hollstein 201 (this impression cited)
Stogdon 96

A humble, rather dilapidated farmhouse is a subject that recurs in many of Rembrandt's landscape etchings. The level of detail implies that he, like the artist shown drawing in the foreground at right, had oftentimes sketched such places *en plein air*. Whilst the little figure of the draughtsman is a reflection figure rather than a self-portrait- the artist depicted here has a beard - Rembrandt has adopted a very similar low viewpoint as him. Whether or not Rembrandt actually drew this plate from life and *in situ* - the result is full of charming, incidental detail and the print is one the most cheerful and light-hearted of all his landscapes.

In New Hollstein (2013) Hinterding and Rutgers date this print to *circa* 1641, but this appears to be a mistake and is not in keeping with the paper evidence as presented by Hinterding himself in the catalogue of Rembrandt's watermarks (2006), which suggest a first printing date of *circa* 1645.



*62 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

A Cottage beside a Canal with a View of Ouderkerk

etching and drypoint
circa 1641
on laid paper, watermark Strasbourg Lily with initials LC (Hinterding variant A.(LC) a.a.)
a very fine, early and atmospheric impression of this delicate landscape
the sulphur-tinting in the sky and on the roof printing very prominently
with fine vertical wiping marks in the sky, tiny touches of burr in places and a light plate tone
with narrow margins
the upper left corner made up
otherwise in good condition
Plate 138 x 207 mm.
Sheet 141 x 209 mm.
£20,000-30,000
US\$27,000-40,000
€23,000-34,000

PROVENANCE:
Fritz Rumpf (1856-1927), Postdam (Lugt 2161 and 2162); his sale, H. G. Gutekunst, Stuttgart, 18-23 May 1908, lot 1298 ('*Prachtvoller früher Abdruck. Sehr selten.*') (Mk. 910).
Probably with P. & D. Colnaghi & Co., London (with the Bartsch number in Harold Wright's hand in pencil *verso*).
With Mayfair Kunst AG (Ira Gale), with his code *K/1724 (?)* in pencil *verso*.
Sam Josefowitz (Lugt 6094); acquired from the above in 1969; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 228; Hind 212; New Hollstein 202 (this impression cited) Stogdon 105

Efforts have been made to identify the location of this view, and Diemen and Ouderkerk have been put forward as likely candidates. It may in fact be a capriccio, an amalgamation of the two. The print is essentially a study in how to represent a building close to the viewer, with a distant landscape beyond. This is a more successful attempt than previous ones, where a lack of control of the biting process meant that there was little middle tone between deeply etched foreground and a very faint horizon. Here Rembrandt achieved a careful, gradual recession, enhanced by the diagonal placement of the cottages that lead the eye to the distant view, rather than the frontal placement in the landscapes of 1641. The recession is accentuated by the meandering road leading directly away from the viewer. The skilful use of sulphur-tinting further serves to unite the whole, the near and the far, into a harmonious evocation of the countryside on a damp, overcast day. Some commentators have even speculated whether the scene is shown during a flurry of snow.



*63 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Omval

etching and drypoint
1645
on laid paper, without watermark
a fine impression of the second state (of three)
printing sharply and with good contrasts
the couple in the bushes very distinct
the sulphur tint in the blank sky still pronounced
with thread margins or trimmed to the platemark, partially remargined at right
generally in good condition
Sheet 186 x 227 mm.
£50,000-70,000
US\$66,000-92,000
€57,000-79,000

PROVENANCE:
Possibly Francis Grose (1731– 1791), London (without stamp and not in Lugt).
Jonathan Blackburne (1721-1786), Hale Hall and Liverpool (see Lugt 2650b),
inscribed and dated with initial *F_1770 / no. 25* in pencil (possibly referring
to Francis Grose, whose sales ocured at Langford, London, in 1770); his
posthumous sale, Hutchins, London, 20 March 1786 (and following days), lot
842 (with three other landscapes) (£ 2.12.6; to Rogers or Richardson, according
to Stogdon).
With P. & D. Colnaghi & Co., London (with their stocknumber *C. 14273* in pencil
verso).
With R. G. Michel, Paris (with his code *IVXRX* in pencil verso).
Sam Josefowitz (Lugt 6094); acquired from the above in 1973; then by descent
to the present owners.

REFERENCES:
Bartsch, Hollstein 209; Hind 210; New Hollstein 221 (this impression cited)
Stogdon 90

The setting for this intriguing work is a peninsula bordered on one side
by the Amstel River, known then and now as De Omval, after a ruin that
had once stood there (*omvallen* means 'falling down' in Dutch). It is
directly south of the centre of Amsterdam and would have been familiar
to Rembrandt from his many walks beyond the bounds of the old city.
Apart from this important etching, he sketched this location in at least
three drawings, all from the early 1650s.

The scenery is complex, almost busy, as one's eye shifts from the
prospect of a shipyard and a windmill on the far bank, to the enigmatic
figure with a stylish hat seen from behind in the middle ground, and
finally to the ancient, gnarled tree in the foreground to the left. Easily
overlooked are the two lovers hidden in the dense foliage to the left
of the tree's base. Cynthia Schneider, amongst other commentators,
linked hidden erotic subjects to events in the artist's personal life
during the early 1640s. Shortly after the death of his wife Saskia in
1642, Rembrandt had an affair with his son Titus' nursemaid Geertje
Dircx, who was soon succeeded both as nanny and lover by Hendrickje
Stoffels (Schneider, 1990, pp. 196-9). It is also possible that this was
known as a meeting place for lovers, at the edge of town and with less
of a risk of being seen, and that the artist's local contemporaries would
have understood the reference and found it amusing.
Either way, we can agree with Schneider that with this print 'Rembrandt
combined the idyllic and the industrial, the rural and the urban,
to create a thoroughly modern pastoral. The couple, lost in their
own world, provide a poignant counterpart to Rembrandt's slice of
Amsterdam scenery... In *The Omval* he literally created a Dutch
Arcadia.' (*ibid.*)





*64 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

A Brook with a Grotto and a Boat ('Het Spelonkje')

etching and drypoint
1645
on laid paper, watermark fragment Foolscap with five-pointed Collar (Hinterding K.c.)
a fine, silvery impression of this rare landscape
second, final state
printing sharply, with good contrasts, touches of burr and a light plate tone
with margins and a sharp platemark
generally in very good condition
Plate 127 x 133 mm.
Sheet 148 x 158 mm.
£10,000-15,000
US\$14,000-20,000
€12,000-17,000

PROVENANCE:
Domingo Guillermo de Arozarena (*circa* 1860), probably Havana and Paris (Lugt 109); his posthumous sale, Hôtel Drouot, Paris (exp. Clément), 11-16 March 1861, lot 715 ('*Très-belle épreuve avec marge*') (Fr. 22; to Posonyi).
With Alexander Emil Posonyi (1839-1899), Vienna (without stamp, see Lugt 2041).
Wilhelm Eduard Drugulin (1825-1879), Leipzig (Lugt 2612); possibly acquired from the above; his posthumous sale, C. G. Boerner, Leipzig, 1 December 1879 (and following days), lot 1776 ('*Schöner alter Abdruck. Auf*

Schellenkappenpapier, mit Rand.') (Mk. 20).
Anatole-Auguste Hulot (1811-1891), Paris (without mark and not in Lugt); his posthumous sale, Hôtel Drouot (exp. Bouillon), 30 May 1892 (and following days), lot 791 ('*Tres belle épreuve, avec marge. Collection Arozarena.*') (Fr. 10; to 'Papillon').
Charles C. Cunningham Jr. (b. 1934), Boston (without stamp, see Lugt 4684).
With P. & D. Colnaghi & Co. (with their stocknumber C.37209 in pencil *verso*); acquired from the above in 1969.
With James A. Bergquist, Newton, Mass.; acquired from the above in 1970.
With David Tunick Inc., New York (with his code in pencil *verso*).
Sam Josefowitz (Lugt 6094); acquired from the above in 1972; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 231; Hind 211; New Hollstein 220 (this impression cited)
Stogdon p. 315
E. Dutuit, *L'oeuvre complet de Rembrandt*, Paris, 1883, Vol. II, p. 19-20, no. 228 (this impression cited).

It is an intriguing, secluded place Rembrandt set out to depict here. His particular interest seems to have been the reflections of the vegetation in the still water of this little pond or lagoon shown in close proximity. Yet the subject somehow evaded him and he seems to have truly abandoned the plate rather than leaving it deliberately unfinished. It is hence very rare, and although unresolved not without charm and interesting effects.



(actual size)

*65 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

Canal with a large Boat and a Bridge ('Het Schuytje op de voorgrondt')

etching and drypoint
1650
on laid paper, without watermark
a very fine impression of the second, final state
printing with much burr and a light plate tone
with great contrasts and depth
with margins
generally in good condition
Plate 83 x 110 mm.
Sheet 96 x 121 mm.
£25,000-35,000
US\$33,000-46,000
€29,000-40,000

PROVENANCE:
Unidentified, inscription (illegible) in red ink (not in Lugt).
Jonkheer Johann Goll van Franckenstein (1722-1785), his son Johann Goll van Franckenstein I (1756-1821), and his grandson Johann Goll van Franckenstein II (1787-1832), Amsterdam (inscribed *N. 227* in brown ink, see Lugt 2987, and probably inscribed by the same hand *858* in pencil, see Lugt 6307).
Baron Charles Marochetti (1805-1867), Paris and London (Lugt 392); his sale, Sotheby's, London, 31 March 1868 (and three following days), lot 206 ('A very fine impression, with margin') (£ 13.5; to Posonyi).
With Alexander Emil Posonyi (1839-1899), Vienna (without stamp, see Lugt 2041).

Unidentified, letters *SNRnd* in pencil (not in Lugt).
With P. & D. Colnaghi & Obach, London (with their stocknumber C 3700 in pencil *verso*); acquired as part of a large group of prints from the Public Trustee on 25 June 1919 (according to Stogdon).
George Robert Basil Henderson (1897-1961), Brighton and Hove (without stamp and not in Lugt); acquired from the above; his posthumous sale, Sotheby's, London, 11 July 1968, lot 16.
With Mayfair Kunst, A. G. (Ira Gale), Zug; acquired at the above sale.
Sam Josefowitz (Lugt 6094); acquired from the above in 1970; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 236; Hind 239; New Hollstein 252 (this impression cited)
Stogdon p. 317

This small and exquisite landscape has often been understood as the pendant of another small etching of the same year, *Canal with an Angler and two Swans* (B. 235; New Holl. 253), on the basis of the very similar size, style and the rounded platemark above. It has even been speculated that the two plates were once one long plate, which had subsequently been cut in two by Rembrandt, but this theory has gradually lost support.
The typical Dutch motif of the boat moored in a canal is enriched with a rocky landscape in the left background and other picturesque elements. The present example is a very fine, warm impression with much burr, of the second state. Of the first state, only six impressions are recorded.

*66 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Clump of Trees with a Vista

drypoint

1652

on laid paper, watermark Strasbourg Lily with pendant Initials PR (Hinterding E.a.a.)

a very fine, early and atmospheric impression of the second, final state

printing with rich burr throughout, in particular on the trees and ground at left

with a light plate tone and fine but pronounced vertical wiping marks

with narrow to small margins

the upper corners disturbed and with pale staining

generally in good condition

Plate 125 x 213 mm.

Sheet 128 x 216 mm.

£50,000-70,000

US\$66,000-92,000

€57,000-79,000

PROVENANCE:

Unidentified, square in a circle in red chalk *verso* (not in Lugt).

Unidentified, initials *GJG* in pencil *verso* (not in Lugt).

Unidentified, initial *H (?)* in a double circle in reddish-brown ink (not in Lugt).

A. P. F. Robert-Dumesnil (1778-1864), Paris (Lugt 2200, *recto*); his sale, Phillips, London, 12-14 April 1836, lot 217 (£ 5.10; to Smith).

With W. & G. Smith, London.

Staatliche Museen zu Berlin, Kupferstichkabinett (Lugt 1606), with their de-accession stamp (Lugt 2398); their sale, R. Lepke, Berlin, 30 October 1871 (and following days), lot 1426 (*‘Sehr schöner Abdruck mit dem Namen’*) (Th. 161; to Amsler).

With Amsler & Ruthardt, Berlin.

Dr August Sträter (1810-1897), Aachen, Germany (Lugt 787); presumably acquired from the above; his posthumous sale, H. G. Gutekunst, Stuttgart, 10-14 May 1898, lot 809 (*‘Prachtvoller Abdruck des zweiten Zustandes von der vollendeten Platte, mit viel Grat und mit Rändchen, Berliner Museum’s Doublette. Sehr selten.’*) (Mk. 430; to Hofmann).

Dr Julius Hofmann (1840-1913), Karlsbad and Vienna (Lugt 1264); acquired at the above sale; his posthumous sale, C. G. Boerner, Leipzig, 8-12 May 1922, lot 950 (*‘Eine der seltensten Landschaften Rembrandts in prachtvollen Abdrucke, mit viel Grat und mit Rändchen. Auf Lilienwappenpapier. Ein Eckchen ergänzt. Aus den Sammlungen Robert-Dumesnil und Dr. Sträter.’*) (Mk. 56,000; to Boerner for Carlsson).

Martin Carlsson, Stockholm.

George Bjørklund (1887- after 1968), Stockholm (Lugt 1138c).

Charles C. Cunningham Jr. (b. 1934), Boston (without stamp, see Lugt 4684); acquired from the above (through Craddock & Barnard) in 1957.

With P. & D. Colnaghi & Co, London and Kennedy Galleries, New York (with their stocknumbers C. 37208 and *a*: 22090, respectively, in pencil *verso*); acquired from the above in 1969.

Sam Josefowitz (Lugt 6094); acquired from the above in 1972; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 222; Hind 265; New Hollstein 272 (this impression cited)

Stogdon 99

E. Dutuit, *L’oeuvre complet de Rembrandt*, Paris, 1883, Vol. II, p. 13, no. 219 (this impression cited).

‘*One of the great masterpieces of the medium.*’

Christopher White

The *Clump of Trees with a Vista* is one of the most freely drawn and spontaneous of Rembrandt’s landscape prints, the least anecdotal and most ‘impressionistic’. One of only two executed entirely in drypoint (the other being the *Landscape with a Road beside a Canal, circa* 1652; B. 221; New Holl. 273), the print exists in two states: of the first, unfinished state only seven impressions in public collections are known and must be considered trial or working proofs. It only shows a few lines of the tall trees at left and some preliminary lines indicating the upper silhouette and some of the trunks of the clump of trees towards the centre of the scene. The little cabin or boathouse in front of the copse is described in more detail, as is the foliage behind it. The plate is larger than in the finished, second state and some first-state impressions are printed with heavy, selectively wiped plate tone. The overall effect is that of a very swiftly drawn sketch. In fact, the landscape and the little cabin may be based on an existing locality and related to a small group of drawings by Rembrandt and his followers (see Hinterding 174a, pp. 411-12; and Schneider, nos. 26 & 28). Already in the first state, the farmhouse to which the little shed belongs is almost entirely hidden by the trees. The actual location of this house under the trees has never been found, but some commentators such as Frits Lugt and Cynthia Schneider have suggested that Rembrandt may have etched the first state *in situ*. Others, such as L. J. Slatkes and also Adrian Eeles, have disagreed on the grounds that drypoint is too arduous a process to be performed *en plein air* and argued that the print would have been executed after a drawing in the studio.

In the present second state, Rembrandt elaborated the tall trees at right, added considerable shading and details to the clump of trees, defined the foreground with a low bridge and a few lines to indicate the meadow on which the viewer appears to stand. Further back, a tiny crouching figure, perhaps a woman washing, gives a sense of scale. The far distance is only hinted at in the sparsest possible manner: perhaps a lake with a taller tree and a house beyond, at the horizon. Nearly one half of the sheet is left empty; a masterly example of the artist’s use of blank paper. Most of it is dedicated to a high, open sky, marked only with a light plate tone and a dense layer of fine vertical wiping scratches, which are present in all impressions and very pronounced in the present example, especially at right. As in most of his landscape prints, these subtle, seemingly accidental marks in the sky, which tend to disappear in later impressions, are not descriptive of any real weather phenomena, such as rain or fog, but add substance and depth to the air and atmosphere to the entire scene.



9

STREET LIFE



*67 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

Beggar with a crippled Hand leaning on a Stick

etching
circa 1629
on laid paper, without watermark
a fine impression of this very rare print
fifth state (of six)
printing richly and darkly, with great contrasts and a light plate tone
with thread margins or trimmed to or just inside the subject
some minor defects
Plate & Sheet 90 x 42 mm.

£5,000-7,000
US\$6,600-9,200
€5,700-7,900

PROVENANCE:
Pierre Mariette II (1634-1716), Paris (Lugt 1789), dated 1662.
Presumably Six Collection (without mark, see Lugt 1539a); probably Willem Six (1662-1733), Amsterdam, nephew of Rembrandt's patron Jan Six (1618-1700); presumably sold posthumously as part of his entire print collection in one lot, in 1734.
Presumably Jacobus Houbraken (1698-1780), Dordrecht and Amsterdam (according to Barnard's source catalogue; without mark and not in Lugt); acquired as part of the collection at the above sale.
Pierre Remy (second half of 18th century), Paris (Lugt 2173, dated 1749); probably acquired from the above.
With Thomas Major, London (acquired or on consignment from the above).
With Arthur Pond (circa 1705-1758), London (without mark; see Lugt 2038); acquired *en-bloc* with the entire collection from the above (possibly through Gideon Sampson).
John Barnard (1709-1784), London (Lugt 1420); presumably acquired from the above; his posthumous sale, Thomas Philipe, London, 16 April 1798 (and following days), 20th day, lot 200 (with another; 'Beggar, in the manner of Callot – both impressions') (£18; to Rudge).
Edward Rudge (1763-1846), Abbey Manor, Evesham, Worcestershire, and London (without mark as is common; see Lugt 900).
Reverend J. Burleigh James (mid-19th century), Knowbury Park, Shropshire (Lugt 1425); his sale, Sotheby's, London, 23 April 1877 (and following days), lot 4236 (£15; to Ellis).
Probably with Ellis & White, London.
Sotheby's, London, 21 November 1971, lot 134.
Sam Josefowitz (Lugt 6094); acquired at the above sale (through Ira Gale); then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 166; Hind 79; New Hollstein 39 (this impression cited)
Stogdon 70



(actual size)

The prints of beggars, tramps and homeless people in the present and following lots are testament to Rembrandt's unique gift of observation, but also his empathy and respect for the least fortunate of society. The prosperous and relatively peaceful towns and cities of Holland must have attracted refugees from all over Europe, fleeing persecution, violence and famine caused by the 'Thirty Years' War (1618-1635) and related conflicts. Beggars and paupers were thus very present in the streets of Leyden and Amsterdam, and studies of them became a recurring subject in Rembrandt's burgeoning printed *oeuvre*. These prints are fine examples of the artist's fascination with people who lived on the fringes of society. These denizens of the streets provided Rembrandt with an opportunity to study humanity in all its variety, but there was also an artistic precedent: already the first cataloguer of Rembrandt's prints, Edmé-François Gersaint, in 1751 recognized the influence of the French printmaker Jacques Callot (1592-1635) on Rembrandt, and referred to his beggar prints as 'Gueux, dans le gout de Callot'. Stylistically, however, they are more rugged and raw than Callot depicted them with clean, elegant lines, and thus more adequate for the harsh reality they describe.

The present *Beggar with a crippled Hand leaning on a Stick* is very rare in all six states. The long list of previous owners of this sheet, including some of the most important collectors of Rembrandt's prints of all time, demonstrates how desirable this small print has always been.



(actual size)

*68 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

Ragged Peasant with his Hands behind him, holding a Stick

etching
circa 1630
on laid paper, without watermark
a fine impression of the eighth state (of nine)
printing sharply, darkly and with good contrasts
with thread margins on three sides, trimmed into the blank subject at left
a couple of small repaired holes and other minor defects
Sheet 92 x 63 mm.

£3,000-5,000
US\$4,000-6,600
€3,500-5,700

PROVENANCE:
Hippolyte Dreux (1800-1884), Paris (Lugt 1302); his sale, Hôtel Drouot (exp. Renou & Maulde), Paris, 8 April 1861, lot 381 ('Superbe épreuve') (Fr. 7; to Galichon).
Emile Galichon (1829-1875), Paris (without stamp, see Lugt 1058); his posthumous sale, Hôtel Drouot (exp. Clément), 10-14 May 1875, lot 542 ('Superbe épreuve. Collection Dreux.') (Fr. 50; to Galichon).
Louis Galichon (1829-1893), Paris (Lugt 1061); his posthumous sale, Hôtel Drouot (exp. Danlos), Paris, 4-9 March 1895, lot 962 ('très belle épreuve. Coll. E. Galichon') (Fr. 20; to Weil).
With August Laube Kunsthandel, Zurich (with their stocknumber 33542 in pencil *verso*).
Sam Josefowitz (Lugt 6094); acquired from the above in 1973; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 172; Hind 16; New Hollstein 47 (this impression cited)
Stogdon p. 300

*69 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

Beggar with a Wooden Leg

etching
circa 1630
on laid paper, without watermark
a very good but later impression
apparently an undescribed intermediate state between the second and third state (of four)
printing strongly, darkly and with good contrasts
with small margins, trimmed to the platemark at left
a few tiny repairs and minor defects
generally in good condition
Plate 114 x 66 mm.
Sheet 118 x 69 mm.

£2,000-3,000
US\$2,700-3,900
€2,300-3,400

PROVENANCE:
With R. G. Michel, Paris (with his code *iox*x in pencil verso).
Sam Josefowitz (Lugt 6094); probably acquired from the above in 1970
(according to Stogdon); then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 179; Hind 12; New Hollstein 49 (this impression cited)
Stogdon p. 302



(actual size)

The *Beggar with a Wooden Leg* is one of the largest and most impressive of Rembrandt's prints of beggars and tramps. This particular figure was identified in Clement de Jonghe's inventory as *capteyn eenbeen* ('Captain One-Leg'), who seems to have been a notorious beggar from the streets of Amsterdam. Holm Bevers rightly remarked that '...the man is not a real invalid, because his leg has not been amputated, but is just bent back behind him, and because of this he would fall into the category of dishonest beggars, who supported themselves using cunning and deceit.' (Hinterding, 2008, p. 331).

Jacques Callot's famous etching series *Les Gueux* ('The Beggars') of 1622 were certainly an inspiration for this motif. Rembrandt's treatments of the subject were created as stand-alone works rather than as parts of a series, and are usually modest in scale and show the subjects as isolated figures with no precise indication of setting. During his Leiden period, between about 1628 and 1631, Rembrandt was especially preoccupied with the subject. He was fascinated by the humanity and diverse experiences expressed in the faces and physiognomy of the beggars, tramps, street musicians, hawkers and other vagabonds, who lived on the fringes of society and were readily seen on the streets of Leiden and Amsterdam. Beggars had already been depicted in the works of Hieronymus Bosch and Pieter Bruegel the Elder, but were generally portrayed as deserving moral censure or

derision. Rembrandt's figures, in comparison, possess greater naturalism and personality than those depicted by other artists as a vehicle for social comment, as Simon Schama observed: 'There is something about the spectacle of human ruin, the type that is at the opposite extreme to the classical hero, that Rembrandt found authentically heroic...[his depictions were] not, moreover, the tamely deferential pauper of the charity houses and Sunday preaching, but the real thing: crook-backed, panhandling, foul-mouthed, and scrofulous; ungrateful, unrepentant, dangerous...' (Schama, 1999, pp. 304).

This appears to be an undescribed intermediate state between second and third state, with the two dots added to the upper right plate corner, but before the small cross at lower right.



(actual size)

*70 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669) AND
WORKSHOP

Beggar with a Stick, walking to the Left

etching
circa 1631
on laid paper, with an unidentified watermark fragment
a very fine, tonal impression of this rare little print
printing very richly and darkly, with several inky smudges on the plate with small margins
generally in good condition
Plate 83 x 39 mm.
Sheet 86 x 44 mm.
£3,000-5,000
US\$4,000-6,600
€3,500-5,700

PROVENANCE:
Charles Delanglade (1870-1952), Marseille (Lugt 660).
Richard Dawnay, 10th Viscount Downe (1903-1965), Wykeham Abbey, Yorkshire (without mark, see Lugt 719a); his posthumous sale, Sotheby's, London, 7 December 1972, lot 148 (£ 480; to 'Oscar').
Sam Josefowitz (Lugt 6094); presumably acquired at the above sale; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 167; Hind 72; New Hollstein 108w (this impression cited)
Stogdon p. 298



(actual size)

*71 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

The Blind Fiddler

etching
1631
on firm laid paper, with an unidentified watermark fragment
a very good impression of this rare print
ninth, final state
printing strongly, with good contrasts and a subtle plate tone
with margins and a sharp platemark
generally in very good condition
Plate 78 x 54 mm.
Sheet 87 x 65 mm.
£5,000-7,000
US\$6,600-9,200
€5,700-7,900

PROVENANCE:
Jan Frederik Bianchi (1878-1963), Amsterdam (Lugt 3761); presumably his sale,
Paul-Brandt, Amsterdam, 23-27 November 1964.
A. Samana (20th century), Netherlands (Lugt 3454).
With London Arts Gallery, London.
Sam Josefowitz (Lugt 6094); acquired from the above in 1970; then by descent
to the present owners.

REFERENCES:
Bartsch, Hollstein 138; Hind 38; New Hollstein 77 (this impression cited)
Stogdon p. 294

The Blind Fiddler is a particularly close and personal observation of a beggar and street musician - wrapped in layers of rags and wearing loose-fitting boots, he holds a violin and bow under his chin in one hand, while gripping a dog's leash in the other. The man's hunched posture conveys a sense of physical strain but also adds a quiet psychological tension, which is a hallmark of Rembrandt's human studies. The dense hatching in the folds of the fiddler's cloak and the shadows around the violin enhance the physical weight on his body and amplifying the psychological burden of his poverty. The background and dog are rendered in comparatively minimal and fluid strokes, which add a lighter dimension to the composition. The dog seems to lead the man forward, offering a sense of gentle companionship and a tender counterpoint to the man's solitary struggle.

This etching is part of a series of small-format prints from the 1630s that depict figures on the margins of society such as beggars, Polish soldiers ("Polanders"), a quacksalver, and other street performers like hurdy-gurdy players. A beggar with a dog is also the motif of one of Rembrandt's very earliest and rarest etchings, *Seated Beggar and his Dog*, circa 1629, an impression of which was also in the Josefowitz Collection (Christie's, London, 5 December 2024, lot 47).



(actual size)

*72 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

A Peasant in a high Cap, standing leaning on a Stick

etching
1639
on laid paper, without watermark
a very good, but slightly slipped later impression
second, final state
printing darkly, with good contrasts and a light plate tone
with margins
generally in good condition
Plate 83 x 44 mm.
Sheet 94 x 55 mm.
£2,000-3,000
US\$2,700-3,900
€2,300-3,400

PROVENANCE:
With Mayfair Kunst A. G. (Ira Gale), Zug.
Sam Josefowitz (Lugt 6094); acquired from the above in 1970; then by descent
to the present owners.

REFERENCES:
Bartsch, Hollstein 133; Hind 164; New Hollstein 178 (this impression cited)
Stogdon p. 293



(actual size)

*73 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

The Hurdy-Gurdy Player followed by Children at the Door of a House ('The Schoolmaster')

etching
1641
on firm Japan paper
a fine, rich and warm impression of the first state (of four)
printing strongly and with luminous contrasts
trimmed to or just inside the platemark but retaining a fillet of blank paper all around
a small surface loss above the arch
otherwise in good condition
Plate & Sheet 95 x 63 mm.
£2,000-3,000
US\$2,700-4,000
€2,300-3,400

PROVENANCE:

Probably with Pierre Remy (*circa* 1715-1797), Paris (see Lugt 2173; his R faded, according to Stogdon); possibly his sale, Paris (exp. Musier), 30 June 1772 (and following days), lot 242 or 243 (part lot).
John Barnard (1709-1784), London (Lugt 1420; his copy of Gersaint annotated '*Deux Epreuves. Une Pap.r des Indes*'); probably in his posthumous sale, Thomas Philipe, London, 16 April 1798 (and following days), 19th day, lot 175 (with others; '*The School-master- two impressions with variations*') (£ 3.4; to Esdaile).
William Esdaile (1758-1837), London (Lugt 2617; initialled and inscribed twice *verso*).
Unidentified, letter Z (?) in purple *verso* (similar to Lugt 2678f).
With Kennedy Galleries, New York,
Sam Josefowitz (Lugt 6094); acquired from the above in 1972; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 128; Hind 192; New Hollstein 191 (this impression erroneously cited as a second state)
Stogdon p. 292



*74 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

The Hog

etching and drypoint
1643
on laid paper, countermark IR (Hinterding B.b.)
a very good, tonal impression of the second, final state
printing with good clarity and contrasts
with thread to narrow margins
generally in very good condition
Plate 145 x 183 mm.
Sheet 146 x 184 mm.
£15,000-25,000
US\$20,000-33,000
€18,000-28,000

PROVENANCE:

Gabriel Cognacq (1880-1951), Paris (Lugt 538d); his sale, Hôtel Drouot (exp. Rousseau), 21 May 1952, lot 167 (Fr. 31,500).
With August Laube Kunsthandel, Zurich (with their stocknumber 32784 in pencil *verso*).
Sam Josefowitz (Lugt 6094); acquired from the above in 1972; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 157; Hind 204; New Hollstein 215 (this impression cited) Stogdon p. 297 (erroneously described as first state)

This print should be called *The Sow*, as its anatomy clearly shows. The pig, its legs bound to a post, could have been drawn on the plate from life, although the figures in the background were probably added later. The man in the background is clearly a butcher, with an axe and a curved knife known as a cambrel. Butchers frequently travelled from door to door to perform the service, and the children of the household gathered to watch the spectacle. Here a mother smiles with pleasure at the nervous wonderment of her child stretching forward to touch the beast.

There has been speculation that the plate was originally much wider, with the pig occupying a more central position. This would certainly explain the rather unbalanced look of the composition, and in particular account for the stance of the figure in the hat gazing off beyond the left edge of the plate. Perhaps in an attempt to rebalance it he etched the boy with the pig's bladder gazing with equal intensity off to the right. A rather insurmountable problem is that the hog effectively rests against the trough along the back wall, leaving no room for the figure to stand. Rather than completely re-work the plate Rembrandt chose simply to omit his legs.

This is a relatively rare etching and an unusual one, which doesn't really fit into any of the usual genres within Rembrandt's printed oeuvre. It seems that the artist and presumably his early collectors simply delighted in this very personal and accurate portrait of a pig, and cared little about the surrounding figures, the location or the narrative.

9

STUDIES OF FACES
AND PEOPLE



*75 LEARN MORE

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Bearded old Man with high Forehead

etching
circa 1629
on laid paper, without watermark
a very fine, strong impression of this extremely rare early print
second, final state
printing very richly and darkly
with prominent plate impurities and much plate tone
trimmed to or just outside the platemark, with an added borderline in pen and ink
some touches of pen and brown ink on the man's forehead, possibly 17th century
some minor defects
Sheet 75 x 67 mm.
£3,000-5,000
US\$4,000-6,500
€3,500-5,700

PROVENANCE:
Probably with Thomas Philipe (circa 1740-1816), Edinburgh and London (without mark, see Lugt 2451).
Edward Rudge (1763-1846), Abbey Manor, Evesham, Worcestershire, and London (without mark as is common, see Lugt 900); then by descent to his great-grandson John Edward Rudge (1903-1970); his sale, Christie's, London 16-17 December 1924, lot 292 (part lot, with B. 313 and 315; 'two impressions are of the Thomas Philips collection') (£47.5; to Dunthorne).
With Robert Dunthorne, London and Liverpool.
With Craddock & Barnard, London.
Captain Gordon W. Nowell-Usticke (1894-1978), Christiansted, St. Croix, Virgin Islands (without mark and not in Lugt); acquired from the above; his sale, Parke-Bernet Galleries, New York, 30 April - 1 May 1968, lot 207 (\$ 850; to Kennedy).
With Kennedy Galleries, New York; acquired at the above sale.
Sotheby's, Parke-Bernet, New York, 14 November 1981, lot 872.
Sam Josefowitz (Lugt 6094); acquired at the above sale; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 314; Hind 87; New Hollstein 12 (this impression cited)
Stogdon p. 339

One of his early small portraits, predating a whole series of depictions of bearded, elderly men (see lots 80, 81 & 82), this very rare print betrays the influence of Rembrandt's pupil Jan van Vliet on his own etching style. In those years, the two young men collaborated closely in their efforts to set up a printing workshop. Van Vliet seems to have brought a more formal training in etching into the partnership, and etched in a more controlled and disciplined way than his more unconventional master. Here Rembrandt used a rather heavy, dense hatching pattern that is typical for van Vliet on the coat and hat of the sitter, while the face shows the delicacy of draughtsmanship and sensitivity of observation only Rembrandt himself was capable of.



(actual size)



(actual size)

*76 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

Man crying out, three-quarters left: Bust

etching with touches of engraving
circa 1629
on laid paper, without watermark
a good impression of this rare little print
seventh, final state
beginning to show some wear
with margins
a short, skilfully repaired tear in the left margin
otherwise in good condition
Plate 40 x 35 mm.
Sheet 50 x 46 mm.

£700-1,000
US\$930-1,300
€800-1,100

PROVENANCE:
C. Axel Widstrand (b. 1866), Stockholm (without stamp, see Lugt 2630a)
(according to Kornfeld catalogue).
George Björklund (1887- after 1968), Stockholm (Lugt 1138c); his sale, Klipstein
& Kornfeld, Bern, 4 June 1957, lot 43.
Sam Josefowitz (Lugt 6094); then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 300; Hind 41 E; New Hollstein 33b (this impression cited)
Stogdon p. 336



(actual size)

*77 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

Head of a Man in a Fur Cap, crying out

etching with touches of drypoint and burin
circa 1629
on laid paper, without watermark
a good impression of this rare little print
sixth state (of seven)
showing some wear
with small margins
in very good condition
Plate 34 x 28 mm.
Sheet 42 x 33 mm.

£1,500-2,500
US\$2,000-3,300
€1,800-2,800

PROVENANCE:
George Björklund (1887- after 1968), Stockholm (Lugt 1138c).
With Paul Prouté, Paris.
Sam Josefowitz; acquired from the above in 1970; then by descent to the
present owners.

REFERENCES:
Bartsch, Hollstein 327; Hind 37; New Hollstein 36 (this impression cited)
Stogdon p. 342

This tiny etching is one of a few plates from 1629-1630 which treat the contorted expression of a man in the act of shouting, including *Man crying out, three-quarters left: Bust* (see lot 76), *Self-portrait with mouth open as if shouting* (B. 13; New Holl. 5), and *Beggar seated on a bank* (B. 174; New Holl. 109). It is executed quickly and with great economy, with broad, heavily bitten lines delineating the contours of the facial features and shoulders, and the right edge of the cap suggested with short, staccato-like strokes. The small scale of the plate and the presence of rough plate edges in the first state suggests that it was probably part of a larger sheet of studies, and cut down to the present miniature format.



(actual size)

*78 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

Head of an old Man in a high Fur Cap: Bust

etching
circa 1629
on laid paper, without watermark
a fine, early impression of this rare little print
printing richly and strongly
with many fine horizontal wiping scratches and a subtle plate tone
with narrow margins
in very good condition
Plate 44 x 32 mm.
Sheet 46 x 34 mm.
£1,500-2,500
US\$2,000-3,300
€1,800-2,800

PROVENANCE:
Richard Dawnay, 10th Viscount Downe (1903-1965), Wykeham Abbey,
Yorkshire (Lugt 719a); his posthumous sale, Sotheby's, London, 7 December
1972, lot 195 (£ 260; to Tunick).
With David Tunick, New York.
Galerie Kornfeld, Bern, 24 June 1983, lot 195.
Sam Josefowitz (Lugt 6094); acquired at the above sale; then by descent to the
present owners.

REFERENCES:
Bartsch, Hollstein 299; Hind 135; New Hollstein 37 (this impression cited)
Stogdon p. 335



(actual size)

*79 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

*Bald-headed Man in Profile right: the Artist's
Father (?)*

etching and drypoint
1630
on laid paper, with an unidentified watermark fragment
a very good impression of the fifth, final state
printing clearly and with good contrasts
just beginning to show minor wear in the densely hatched areas
with a thread margin above, trimmed inside the platemark elsewhere
the lower right corner restored
generally in good condition
Sheet 70 x 56 mm.
£3,000-5,000
US\$4,000-6,600
€3,500-5,700

PROVENANCE:
Unidentified, partial stamp in blue ink.
Hermitage Museum, Saint Petersburg (Lugt 2681a, stamped twice, and with
another related stamp); probably their duplicate sale, C.G. Boerner, Leipzig,
11-13 November 1930, lot 1397 (part lot) (Mk. 100; to Baerwald).
Emil M. Baerwald (1869-1948), New York and Berlin (without stamp, see Lugt
885c); C. G. Boerner, Leipzig, 27-28 April 1931, lot 776 (with others).
Sotheby's, New York, 9 October 1970, lot 267 (with another).
Sam Josefowitz (Lugt 6094); acquired at the above sale; then by descent to the
present owners.

REFERENCES:
Bartsch, Hollstein 292; Hind 23; New Hollstein 62 (this impression cited)
Stogdon p. 334



(actual size)



(actual size)

*80 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

*Bust of an old Man with a Fur Cap and flowing
Beard, nearly full Face*

etching
circa 1631
on laid paper, without watermark
a very good impression of this lightly etched portrait
second, final state
with small margins on three sides, a wider margin below
some small defects and repairs
generally in good condition
Plate 63 x 53 mm.
Sheet 72 x 60 mm.
£2,000-3,000
US\$2,700-4,000
€2,300-3,400

PROVENANCE:
Thomas Thane (1782-1846), London (Lugt 811, inscribed '24 May Enaht
1819[?]?'); possibly his sale, Sotheby's, London, 25-30 May 1846, as part of lot
998 or 999.
With Craddock & Barnard, London (according to Marqusee label).
Janet Marqusee (née Morland) (1931-2001) and John Edwards Marqusee (1928-
1999), New York (without mark and not in Lugt).
Sam Josefowitz (Lugt 6094); acquired from the above; then by descent to the
present owners.

REFERENCES:
Bartsch, Hollstein 312; Hind 49; New Hollstein 82 (this impression cited)
Stogdon p. 339

*81 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

Old Man with a flowing Beard: Bust

etching
1631
on laid paper, without watermark
a good impression of this uncommon print
second, final state
printing with some dark accents but showing some wear
with a subtle plate tone and partial inky plate edges
a narrow margin at left, trimmed to or just outside the platemark elsewhere
generally in good condition
Sheet 67 x 66 mm.
£5,000-7,000
US\$6,600-9,200
€5,700-7,900

PROVENANCE:
Albertina, Vienna, with their duplicate stamp (Lugt 5g); their sale, C.G.
Boerner, Leipzig, 25-27 May 1925, lot 1194 ('*Sehr schöner Abdruck, mit dem
Plattenrand*').
With Kennedy Galleries, New York (with their stocknumber *a66802* in pencil
verso).
Private Collection, Detroit (according to Light).
With R. M. Light & Co., Inc., Santa Barbara, California.
Sam Josefowitz (Lugt 6094); acquired from the above in 1986; then by descent
to the present owners.

REFERENCES:
Bartsch, Hollstein 315; Hind 48; New Hollstein 83 (this impression cited)
Stogdon p. 340

A unique impression of the first state is at the British Museum, London.

*82 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Bust of an old bearded Man, looking down, three Quarters right

etching with engraving
1631
on laid paper, without watermark
a fine impression of the third, final state
printing sharply, clearly and with good contrasts
with a subtle plate tone, more prominent towards the edges
with narrow margins
a few tiny touches of grey wash
generally in very good condition
Plate 120 x 104 mm.
Sheet 121 x 106 mm.

£8,000-12,000
US\$11,000-16,000
€9,100-14,000

PROVENANCE:
Possibly Six Collection (without mark, see Lugt 1539a); probably Willem Six (1662-1733), Amsterdam, nephew of Rembrandt's patron Jan Six (1618-1700); presumably sold posthumously as part of his entire print collection in one lot, in 1734.
Possibly Jacobus Houbraken (1698-1780), Dordrecht and Amsterdam (without mark and not in Lugt); acquired as part of the Six Collection.
With Arthur Pond (*circa* 1705-1758), London (without mark; see Lugt 2038); presumably acquired from the above.
Sir Edward Astley (1729-1802), Norfolk (Lugt 2775, *recto*); probably acquired *en-bloc* from the above with the rest of his collection; presumably his sale, Langford, London, 27 March 1760 (and following days), 16th day, lot 76 ('*Three by ditto, an old man with a long beard, from burgomaster Six's collection, and purchas'd by Mr. Pond of Mr. Houbraken, extremely scarce and 2 others*') (£ 2.10).
Probably Nathaniel Smith (1740/41- *circa* 1809), London (without mark, see Lugt 2296, presumably with his code *7 x 1-1-0* in brown ink and other inscriptions *verso*); his posthumous sale, Thomas Dodd, London, 26 April 1809 (and following days), lot 975 (with three others).
Sotheby's, London, 14 May 1981, lot 644.
Sam Josefowitz (Lugt 6094); acquired at the above sale; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 260; Hind 47; New Hollstein 84 (this impression cited) Stogdon p. 320

This beautifully sweeping and sensitive rendering of an old man, looking down, is executed in a fine etching style with engraving, typical of Rembrandt's working methods in the 1630s. There is a skilfully conceived contrast in the print: light passes across the figure, and the intensity of dark hatching is tempered by a soft handling of the bearded man's delicate facial features and wrinkled brow. This thoughtful etching belongs to a significant group of prints, drawings, and paintings from Rembrandt's Leiden period, featuring elderly men, among them the painting *A Hermit Reading* (Louvre, Paris). In many of these works, the sitter is depicted with his eyes downcast, drifting into a detached contemplative state. In this delicate portrait, there is a subtle shift in the old man's body; his three-quarter pose creates distance and grants him a realm of his own. There is a possibility that the figure was etched from life. It certainly seems that the man's physicality was of the utmost importance to Rembrandt: bold gestural corrections were made in pen and brown ink to the only known impression of the first state, suggesting he considered strengthening the man's back and forearm. However, these revisions were never implemented; instead, the shadows were deepened around the man's head and lines around his torso were burnished away, allowing light, rather than line, to articulate the form.

This print is a fine impression of the third and final state, in which no further changes were made to the composition; Rembrandt simply improved the placement of the sitter in the picture plane by reducing the size of the copper plate. This impression prints sharply and clearly, with subtle accents of the mouth and eye still perceptible within the deepest passages of shadow. The sheet comes with distinguished provenances, including Edward Astley, and may even be tentatively traced back to the collection of the nephew of Rembrandt's patron Jan Six.



(actual size)



(actual size)

*83 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669) AND
WORKSHOP

Bald Man in a Fur Cloak: Bust

etching
circa 1631
on laid paper, without watermark
a fine impression of the very rare seventh state (of nine)
printing sharply, darkly and with good contrasts
with small margins
generally in good condition
Plate 66 x 59 mm.
Sheet 69 x 63 mm.
£1,000-1,500
US\$1,400-2,000
€1,200-1,700

PROVENANCE:
Antonio Cesare Poggi (1744-1836), London and Paris (Lugt 617); probably his sale, M. Defer, Paris, 29 February 1836 (and following days), lot 196 (with three others) (Fr. 9.5).
With David Tunick, New York (with his code in pencil *verso*).
Sam Josefowitz (Lugt 6094); acquired from the above in 1972; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 324; Hind 85; New Hollstein 99w (this impression cited) Stogdon p. 341



(actual size)

*84 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669) AND
WORKSHOP

Bald Man with open Mouth, looking down: Bust

etching and engraving
circa 1631
on laid paper, without watermark
a fine, rich and lightly tonal impression of this uncommon print
seventh, final state
printing sharply and darkly
with considerable inky relief and some ink smudges to the right of the man's temple
with thread margins or trimmed to the platemark
generally in good condition
Plate & Sheet 70 x 57 mm.
£1,000-1,500
US\$1,400-2,000
€1,200-1,700

PROVENANCE:
Richard Houlditch Jr. (before 1736-1759), London (Lugt 2214, *recto*); possibly inherited from his father Richard Houlditch (*circa* 1659-1736) or bought from Arthur Pond (without mark, see Lugt 2038); probably his sale, London, 2 February 1745.
Unidentified, inscription 'JU / JbgB' in pencil *verso* (not in Lugt).
With August Laube Kunsthandel, Zurich (with their stocknumber 32923 in pencil *verso*).
Sam Josefowitz (Lugt 6094); acquired from the above in 1972; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 298; Hind 86 (not by Rembrandt); New Hollstein 100w (this impression cited) Stogdon p. 335



(actual size)

*85 [LEARN MORE](#)

CIRCLE OF REMBRANDT
HARMENSZ. VAN RIJN
(1606-1669)

Bearded old Man looking down

etching
circa 1631
on laid paper, without watermark
a very good impression of this rare small portrait
second, final state
printing with good clarity and contrasts
with small margins and a sharp platemark
a few touches of pale grey wash in places
generally in good condition
Plate 44 x 44 mm.
Sheet 47 x 48 mm.
£700-1,000
US\$930-1,300
€800-1,100

PROVENANCE:

Probably Alexander Mangin (1732-1802), Dublin (Lugt 1341); probably in his posthumous sale at 'Mr. Carpenter's Room' (exp. Grosby), 29 March 1810 (and following days).
Hermann Weber (1817-1854), Cologne (without stamp; see Lugt 1383); his posthumous sale, R. Weigel, Leipzig, 28 April 1856 (and following days), lot 425 or 426 (to Rocca).
Probably with Frères Rocca, Berlin and Göttingen (without stamp; see Lugt 5514).
Dr. Pietro Malenza (d. 1866), Verona (Lugt 2101); presumably acquired from the above; his posthumous sale, Drugulins Kunst-Auctionen, Leipzig, lot 1052 ('*Der kahlköpfige Greis. Selten. Aus Webern Sammlung*') (Th. 1).
Hermitage Museum, Saint Petersburg (Lugt 2681a and with another related stamp); probably their duplicate sale, C. G. Boerner, Leipzig, 11-13 November 1930, lot 1397 (with others) (Mk. 100; to Baerwald).
Emil M. Baerwald (1869-1948), New York and Berlin (without stamp, see Lugt 885c); C. G. Boerner, Leipzig, 27-28 April 1931, lot 776 (with others).
Sotheby's, New York, 15 February 1980, lot 1118.
Sam Josefowitz (Lugt 6094); acquired at the above sale (through Mulder); then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 296; Hind 89; not in New Hollstein
Stogdon p. 334



(actual size)

*86 [LEARN MORE](#)

SCHOOL OF REMBRANDT
HARMENSZ. VAN RIJN
(1606-1669)

Curly-Headed Man with a wry Mouth

etching
circa 1635
on laid paper, without watermark
a very good impression of this rare print
first state (of two)
beginning to show some wear
with thread margins
some pinpoint rustmarks
otherwise in very good condition
Plate 64 x 61 mm.
Sheet 66 x 62 mm.
£700-1,000
US\$930-1,300
€800-1,100

PROVENANCE:

Richard Dawnay, 10th Viscount Downe (1903-1965), Wykeham Abbey, Yorkshire (Lugt 719a); his posthumous sale, Sotheby's, London, 7 December 1972, lot 199 (£ 130; to Tunick).
With David Tunick, New York.
Sam Josefowitz (Lugt 6094); presumably acquired from the above; then by descent to the present owners.

REFERENCES:

Bartsch 305; Hind 137; not described in Hollstein or New Hollstein
Stogdon p. 337



*87 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

Three Heads of Women, one asleep

etching
1637
on laid paper, watermark Single-headed Eagle (Hinterding B'.b.a)
a very fine, early impression of the first state (of three)
printing sharply and with great contrasts
with small margins on three sides, a thread margin below
various thin spots and a few tiny repairs
otherwise in good condition
Plate 142 x 97 mm.
Sheet 144 x 99 mm.

£8,000-12,000
US\$11,000-16,000
€9,100-14,000

PROVENANCE:
Unidentified, letters *N. R.* in a double triangle in brown ink (not in Lugt).
Edward Vernon Utterson (1775 or 1776-1856), London and Isle of Wight (Lugt 909, *recto*); his sale, Christie's, London, 17 February 1848, lot 98 (£10.6; to Hodges).
Edward Smith Jr. (2nd half 19th century), London (Lugt 2897); Sotheby's, London, 20 November 1880, lot 161 (*'from the Utterson Collection'*) (£4.2.6; to Nosedá).
With Mayfair Kunst A. G. (Ira Gale), Zug.
Sam Josefowitz (Lugt 6094; on the support sheet *recto*); acquired from the above; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 368; Hind 152; New Hollstein 161 (this impression cited) Stogdon 143

This print is one of a small number of study sheets which feature Rembrandt's wife, Saskia (B. 365, 19, 367; New Holl. 157-58, 162). In this example, three heads are depicted; the two women seen in profile can be identified as Saskia, the third figure, sleeping with her head resting in her hand, appears to be a different model. Given the intimate spontaneity of the image and the likeness of the women, it is likely that Rembrandt worked directly onto the plate while Saskia and the other model were unaware of being observed. Study sheets such as the present one were something of a specialty of Rembrandts, who created a fair number of them (see also lot 6). Perhaps they appealed particularly to collectors of drawings, who took pleasure in seeing 'unfinished' works. Although the present print is one of the more composed examples, while others look decidedly jumbled, the appeal of these study sheet prints is the illusion of looking over the shoulder of the artist as he sketches what is before his eyes.



(actual size)

*88 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

Old Man shading his Eyes with this Hand

etching and drypoint
circa 1639
on laid paper, without watermark
a very fine impression of the first state (of three)
printing sharply, with good inky relief and a light plate tone
with narrow margins
in very good condition
Plate 137 x 114 mm.
Sheet 139 x 116 mm.

£12,000-18,000
US\$16,000-24,000
€14,000-20,000

PROVENANCE:
Unidentified, inscribed in pencil *Heaton C./2. (?)* (not in Lugt).
Unidentified, letters *Oa* in pencil *verso* (not in Lugt).
With Ira Gale, Zug.
Sam Josefowitz (Lugt 6094; on the support sheet *recto*); acquired from the above in 1970; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 259; Hind 169; New Hollstein 175 (this impression cited) Stogdon p. 319

There has been much speculation as to why Rembrandt left this print unfinished, unsigned and undated. He focused entirely on the sitter's hat, face, arm and hand, then scribbled a few outlines of the rest of his figure and garments - and stopped. Perhaps Rembrandt felt he had captured the moment and the effects that interested him. Alternatively, the rationale may have been more commercial in nature. Although not common in fine, early examples, impressions of this print are not - as one might think at first glance - extremely rare trial proofs or pulls from a discarded plate. Rather, they were printed by Rembrandt in considerable numbers, a clear indication that there was a market for such printed 'sketches' and that some discerning collectors specifically sought out early proofs and first states. Leaving the plate seemingly unfinished thus added to its desirability.

9

MYTHOLOGICAL
& SECULAR SCENES





*89 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

The Small Lion Hunt (with two Lions)

etching
circa 1629
on laid paper, without watermark
a very fine impression of the second, final state
the heavily bitten lines printing richly, the lightly etched background sharp and clear
the smudges on the left part of the subject quite prominent
with thread margins on three sides, a narrow margin below
in very good condition
Plate 155 x 123 mm.
Sheet 156 x 124 mm.
£10,000-15,000
US\$14,000-20,000
€12,000-17,000

PROVENANCE:
With August Laube Kunsthandel, Zurich (with their stocknumber 31829 in pencil verso).
Sam Josefowitz (Lugt 6094); acquired from the above in 1971; then by descent to the present owners.

REFERENCES:
Barsch, Hollstein 115; Hind 180; New Hollstein 28 (this impression cited)
Stogdon p. 288

The subject of the lion hunt was one that Rembrandt revisited three times; the present etching is arguably the most dramatic and dynamic of them all. Possibly showing a scene towards the end of the hunt, one cornered lioness sinks its teeth and claws into an unfortunate rider who has been unseated from his rearing horse, while in the foreground a second lion glowers menacingly, preparing to attack the rider who has his spear raised, likewise going for the kill. Rembrandt leaves us to ponder the final result. His swift, sketch-like lines and extreme contrasts are perfectly matched to the violent, tumultuous scene, and the work is testament to his skill at capturing all the unfolding drama on a relatively small plate.



(actual size)

*90 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

Jupiter and Antiope: smaller Plate

etching and engraving
circa 1631
on laid paper, without watermark
a fine impression of this uncommon, early erotic print
second, final state
printing with touches of burr, just beginning to show some wear
trimmed to or just outside the platemark
some very pale staining
generally in good condition
Plate & Sheet 83 x 110 mm.
£15,000-25,000
US\$20,000-33,000
€18,000-28,000

PROVENANCE:
K. F. F. von Nagler (1770-1846), Bavaria and Berlin (Lugt 2529); sold as part of his collection to the Prussian state in 1835.
Kupferstichkabinett der Staatlichen Museen, Berlin (Lugt 1606), with their de-accession stamp (Lugt 234); their sale, Amsler & Ruthardt, Berlin, 1 March 1886 (and following days), lot 578 ('*Schöner Abdruck. Coll. Nagler*') (Mk. 41.50; to Sagert).
Probably with Hermann Sagert (1822-1889), German dealer and printmaker, Berlin (without stamp and not in Lugt).
Rudolf Peltzer (1825-1910), Cologne (Lugt 2231); his sale, H. G. Gutekunst, Stuttgart, 2-8 May 1913, lot 1257 ('*Vorzüglicher Abdruck mit Rändchen. Berliner Museums-Dublette*') (Mk. 91; to Gaa).
Dr. Carlos Gaa (1871 - d. circa 1925), Germany (without his mark, see Lugt 538); his sale, C. G. Boerner, Leipzig, 5-6 May 1926, lot 814 ('*Vorzüglicher Abdruck mit etwas Rändchen. Aus der Sammlung Peltzer*'). (unsold at Mk. 200).
Karl & Faber, Munich, 11-12 June 1970, lot 169.
Sam Josefowitz (Lugt 6094); acquired at the above sale; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 204; Hind 44; New Hollstein 78 (this impression cited)
Stogdon p. 309

Rembrandt's *Jupiter and Antiope: smaller Plate* is one of the artist's earliest treatments of a mythological subject and one of his rare forays into the erotic genre. The print depicts the god Jupiter, transformed into a satyr, leaning over the sleeping Antiope, whose body lies illuminated in a tender and vulnerable repose. The scene is intimate rather than overtly sensual, with the light touch characteristic of Rembrandt's early 1630s work.

Executed when the artist was refining his command of etching and drypoint, the small plate contrasts markedly with the large plate of the same subject completed almost thirty years later, where the focus lies almost entirely on Jupiter's gaze at the naked body and the tension between the two figures (see Christie's, London, 7 December 2023, lot 69). The present print is more atmospheric, with the tighter format and light shading of the background evoking the intimacy of Antiope's bed chamber. Hinterding has noted how convincingly Rembrandt renders Antiope's sleep, her features relaxed with a naturalism rarely attempted by his contemporaries.

*91 LEARN MORE

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

The Artist drawing from the Model ('Het beeldt van Pigmalion')

etching and drypoint
circa 1639
on laid paper, watermark Strasbourg Lily with Initials PR (Hinterding E'.a.b.)
a fine, luminous impression of the second state (of four)
printing darkly and very evenly, with great contrasts
with some burr on the palm frond and elsewhere on the foreground
with thread to narrow margins on three sides, trimmed on or inside
platemark at left
a very skilfully restored paper loss and associated tear at left
the sheet thinly backed
Plate 233 x 182 mm.
Sheet 237 x 184 mm.
£10,000-15,000
US\$14,000-20,000
€12,000-17,000

PROVENANCE:
Sotheby's, London, 13 July 1972, lot 83.
Sam Josefowitz (Lugt 6094); acquired at the above sale; then by
descent to the present owners.

REFERENCES:
Bartsch, Hollstein 192; Hind 231; New Hollstein 176 (this impression
cited)
Stogdon 77



In this beguiling unfinished print, an artist is shown seated in his studio, drawing from a live model who stands on a pedestal, her back and rear facing the viewer. The background is dark and densely hatched, with the white leaves of a palm frond in the model's hand and the contours of a sculpted bust emerging from the darkness. Of the two lifetime states - New Hollstein records only two impressions of the first state - the main changes include added shading to the background, particularly the upper part of the easel and the drapery over the model's arm, as well as minor adjustments to foreground elements. The lightly but energetically sketched outlines in the incomplete areas suggest that Rembrandt likely began drawing directly onto the etching plate without a transferred preparatory drawing. This is supported by the model's feet being sketched in two different positions and *pentimenti* visible in the artist's face.

There is debate over whether the incompleteness of the print was due to Rembrandt abandoning the work or if it was intentionally left unfinished. A related drawing in the British Museum (inv. no. Gg.2.248) suggests that Rembrandt was trying to resolve the composition but ultimately decided not to make further changes. Stogdon proposed that

the drawing was likely made from an early counterproof of the second state, to help the artist explore how the image could be completed. However, he convincingly argues that 'the fact that he was still taking counterproofs from a relatively unworn plate, over a decade later, tells us that he never resolved the problem and abandoned the plate.' (Stogdon, no. 77, p. 128) The print's unfinished quality is particularly fascinating and offers rare insight into Rembrandt's creative process, which is typically revealed only through early states and working proofs of other subjects. It also engages with broader themes, such as the dynamic between artist and model and the act of drawing itself, which Rembrandt explored further in *Man drawing from a Cast* (see lot 92). The alternative title occasionally given to this print, Pygmalion, seems forced, trying to attribute a narrative to a print that clearly depicts an artist drawing from a live model - not a mythical sculptor obsessed with his creation.

Despite never completing the print, Rembrandt evidently did not view it as a failure. It circulated during his lifetime, suggesting that both the artist and contemporary collectors valued the work and were likely captivated by its dramatic contrast of light and dark and its compelling, unfinished quality.



(actual size)

*92 LEARN MORE

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

Man drawing from a Cast

etching
circa 1641
on laid paper, without watermark
a very good impression of the first state (of six)
printing sharply and clearly
with small margins
extensively enhanced with pale grey wash
otherwise in good condition
Plate 93 x 64 mm.
Sheet 98 x 68 mm.
£3,000-5,000
US\$4,000-6,500
€3,500-5,700

PROVENANCE:
Friedrich Koch (1771-1832), Mannheim (without stamp, see Lugt 1020).
C. Axel Widstrand (b. 1866), Stockholm (without stamp, see Lugt 2630a).
George Bjørklund (1887- after 1968), Stockholm (Lugt 1138c); probably his sale,
Klipstein & Kornfeld, Bern, 4 June 1957, lot 149 ('Ausgezeichnet, mit Rändchen.
Slgen. Koch und Widstrand').
With Associated American Artists, New York.
Sam Josefowitz (Lugt 6094); acquired from the above in 1969; then by descent
to the present owners.

REFERENCES:
Bartsch, Hollstein 130; Hind 191; New Hollstein 192 (this impression cited)
Stogdon p. 292

This print offers a glimpse into Rembrandt's studio and the world of an aspiring artist, reflecting the intensity of close observation and trying to capture what is in front of one's eyes. A seated man sketches a classical bust, its features illuminated by candlelight. The enclosed composition focuses attention on the act of looking, the quiet exchange between artist and subject. Loose etching lines plunge the background into dark shadow, heightening the sense of intimacy and drawing the viewer into the scene. The theme of artistic study and practice recur throughout Rembrandt's oeuvre, most prominently in *The Artist drawing from a Model* (see lot 91) but also in *Cottage and Farm Buildings with a Man sketching* (see lot 61), underscoring his interest in the role of the artist as an observer and interpreter of the world.

*93 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Flute Player ('Het Uilenspiegeltje')

etching and drypoint

1642

on laid paper, watermark Foolscape with five-pointed Collar (similar to Hinterding H.b.)

a very good impression of the fourth, final state

printing with good clarity and contrasts, and a light plate tone

with narrow margins

generally in good condition

Plate 116 x 142 mm.

Sheet 118 x 145 mm.

£7,000-10,000

US\$9,300-13,000

€8,000-11,000

PROVENANCE:

Sotheby's, London, 8 April 1970, lot 45.

Sam Josefowitz (Lugt 6094); acquired at the above sale (through Gale); then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 188; Hind 200; New Hollstein 211 (this impression cited)

Stogdon p. 303

In the circle of print lovers and collectors, the present work was long known as *Uilenspiegel* ('Owl-glass') after the protagonist of a popular folk-tale. The name of this notorious trickster and jester was proverbial from the 16th century onwards, and used to denote someone with a wily nature. The term 'to play Uilenspiegel's flute' meant to talk rubbish or to take someone for a ride. The owl on the shepherd's shoulder makes reference to this, and acts as a symbol of the night. Ostensibly he is playing the flute, but in reality he is absorbed in less high-minded pursuits, as he furtively looks up the shepherdess's skirt. The herd of sheep and goats to the right take advantage of his distraction and fight to get at the water. Goats have always been associated with lustfulness, and his flute may in itself also be a *double-entendre*.



*94 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Student at a Table by Candlelight

etching
circa 1642
on laid paper, with an unidentified watermark
a very fine and even, atmospheric impression of the first state (of two)
printing very sharply, richly and darkly
with small margins
generally in very good condition
Plate 147 x 135 mm.
Sheet 150 x 137 mm.

£15,000-25,000
US\$20,000-33,000
€18,000-28,000

PROVENANCE:
Norman Walker (b. 1871), West Tanfield, Yorkshire, and Leeds (Lugt 1989b).
Richard Dawnay, 10th Viscount Downe (1903-1965), Wykeham Abbey,
Yorkshire (Lugt 719a); his posthumous sale, Sotheby's, London, 7 December
1972, lot 252.
With R. G. Michel, Paris (his code *VXOCX* in pencil *verso*).
Sam Josefowitz (Lugt 6094); acquired from the above; then by descent to the
present owners.

REFERENCES:
Bartsch, Hollstein 148; Hind 202; New Hollstein 213 (this impression cited)
Stogdon p. 296

This compact, rectangular composition is a delightful and very concentrated study of *chiaroscuro* and of darkness in an enclosed space. The figure seated at the desk is not identifiable but the open book on the table and the pose of the man, with the hand resting on his temple as if in contemplation, let us assume he is a scholar or a student. An oil lamp emits a feeble flame, the only source of light within this room, barely illuminating the upper body and hands of the man, the table, two books and a curtain. The rest of the room and the objects in it vanish into darkness. Together with the contemporaneous *Saint Jerome in a dark Chamber* (Christie's, London, 7 December 2023, lot 32), this is one of Rembrandt's earliest depictions of extreme darkness. How little light is needed, Rembrandt seems to have thought, to see and depict anything at all? This pursuit in rendering almost total darkness would lead him to his most extreme experiments in printmaking, such as the very tonal impression of *The Entombment* in this catalogue (see lot 50).

In the present *Student at a Table by Candlelight* he is however still in meticulous control of the printing process, and early impressions such as the present one are astonishing displays of virtuosity, given how difficult it must have been to etch the finest gradations of darkness by varying the density of lines, and to then ink up the plate so carefully without drowning out the nuances, so that it would print evenly and clearly. In later impressions, the fine lines and dense crosshatching lose definition and depth, and the image begins to look flat and uneven, with an irregular pitted effect appearing in the darkest areas.

It is worth considering how far the so-called Utrecht Caravaggisti, who specialised in the depiction of candle light and other light-sources in dark spaces in painting, challenged and inspired Rembrandt to explore this phenomenon in print.



(actual size)

*95 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Medea: or The Marriage of Jason and Creusa

etching with touches of drypoint

1648

on laid paper, countermark LB (Hinterding A.a.b.)

a fine impression of the fourth state (of five)

printing sharply and clearly

with great contrasts and depth

with thread margins on three sides, trimmed to or just inside the platemark at right

generally in very good condition

Plate & Sheet 241 x 177 mm.

£12,000-18,000

US\$16,000-24,000

€14,000-20,000

PROVENANCE:

Unidentified, letter M blindstamp (see Lugt 1841 & 1842).

Ernst Friedrich Oppermann (1827-1888), Berlin (Lugt 887, inscribed *O.708* in pencil verso); his sale, R. Lepke, Berlin, 15 May 1882, lot 1694 ('*Vorzüglicher Abdruck vor Verkleinerung der Platten*') (Rm. 102).

Christie's, London, 27 June 1972, lot 17.

Sam Josefowitz (Lugt 6094); acquired from the above sale (through Colnaghi);

then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 112; Hind 235; New Hollstein 241 (this impression cited)

Stogdon p. 187

Medea is one of the few mythological scenes amongst Rembrandt's printed works and he depicted it with his unique inventiveness and storyteller's spirit. It is also one of the few grand architectural prospects amongst his etchings.

Rembrandt's patron and friend, the patrician, collector and later burgomaster of Amsterdam, Jan Six (1618-1700), was also an intellectual and a poet, who had translated and adapted Euripides's tragedy *Medea* into Dutch. The play premiered in Amsterdam in 1648. The previous year, he had commissioned Rembrandt to etch his now famous portrait (see lot 16). Six then appointed him to design the frontispiece for the theatre booklet, and composed a couplet of verses to be engraved into the lower border of the plate, which were added in the present fourth state.

Curiously, Rembrandt chose to depict a scene of the Medea myth not included in the play: Medea helped the Greek hero Jason, leader of the Argonauts, on his quest for the Golden Fleece, which was kept hidden by her father King Aeëtes of Colchis, and married him. After ten years, Jason rejected her and wedded the Princess Creusa of Corinth, daughter of King Creon. In revenge for this betrayal, Medea killed her own children, her father-in-law, and Jason's new wife. Rembrandt's etching unites the marriage of Jason and Creusa with the impending murders. The majestic, arched interior of a temple - reminiscent here of the central nave of a Dutch cathedral - occupies the upper two thirds of the sheet, where a group of spectators witness the wedding ceremony conducted by a priest. The goddess Juno, enthroned with a peacock beside her under a canopy, presides over the (un-)holy act. At lower right, half-concealed by the shadows of the columns, canopy and altar curtain, Medea approaches the scene. A servant carries the train of her heavy, hooded gown behind her, as she walks towards the stairs holding a dagger and a poison chalice, instruments to the gruesome tragedy that is about to unfold.



*96 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

A Scholar in his Study ('Faust')

etching with engraving and drypoint
circa 1652
on smooth, cream Japan paper
a brilliant, early impression of the first state (of seven)
printing with much plate tone and rich burr throughout
with great depth and atmospheric effects
with small margins
generally in very good condition
Plate 208 x 161 mm.
Sheet 212 x 165 mm.
£120,000-180,000
US\$160,000-240,000
€140,000-200,000

PROVENANCE:
With Arthur Pond (circa 1705-1758), London (without mark; see Lugt 2038); presumably acquired from the above.
Sir Edward Astley (1729-1802), Norfolk (Lugt 2775, recto); probably acquired *en-bloc* from the above with the rest of his collection; presumably his sale, Langford, London, 27 March 1760 (and following days), 18th night, lot 75 ('Two by ditto, *Fautricus* [sic] and *Asselin*, on *India paper*') (£ 2.11); or lot 78 ('Two by ditto, *Fautriues* [sic], one on *India paper*, with variation'), (£ 4.10; probably to an English buyer, according to Stogdon).
Probably Nathaniel Smith (1740/41- circa 1809), London (without mark, see Lugt 2296, presumably with his inscription *Fautrieus* and number 251 in brown ink recto).
Pieter Cornelis, Baron van Leyden (1717-1788), Vlaardingen (see Lugt 12 and 240); then by descent to his daughter Francoise Johanna Gael.
Louis Bonaparte (1778-1846), King of Holland between 1806-1810 (not in Lugt); the collection acquired *en-bloc* in 1807 from the above; then transferred to the Rijksprentenkabinet, Amsterdam (Lugt 240), with the duplicate stamp (Lugt 699); their sale, Frederick Muller, Amsterdam, 2 May 1882, lot 403 ('*Magnifique épreuve du premier état, avant les travaux à la pointe sèche sur l'épaule droite du Faustus. Elle est extrêmement vigoureuse de ton et chargée de barbes. Tiré sur papier du Japon. Avec marges. – Fort rare de cette qualité.*') (Fl. 561; to Thibaudeau)
With Alphonse Wyatt Thibaudeau (1840-1893), Paris and London (without mark, see Lugt 2473).
With Frederick Keppel, New York (with his code *FWOX* in pencil, twice, partly erased).
With Kennedy Galleries, New York (with their stocknumber *A78498*, and probably *4591* and *736*, in pencil verso).
Otto Schäfer (1912-2000), Schweinfurt (without mark, see Lugt 5881); his sale, Sotheby's, New York, 13 May 1993, lot 45 (\$ 178,500).
Sam Josefowitz (Lugt 6094); acquired at the above sale (through Laube); then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 270; Hind 260; New Hollstein 270 (this impression cited) Stogdon 111

This is one of Rembrandt's most mysterious prints, and has been the subject of debate for over three hundred years. The subject is clearly a scholar, standing by his desk surrounded by books, papers and a terrestrial or celestial globe. On a shelf in the background is a skull, a *memento mori* and since the first depictions of Saint Jerome in his study a symbol of learning, philosophy and science. What is less clear is the significance of the apparition by which the man is transfixed. The earliest title given to the print is found in Clement de Jonghe's inventory of 1679, where it is described simply as '*Practising Alchemist*'. In 1731 the inventory of the Dutch collector Valerius Röver identified the print as Doctor Faustus, the name by which it is still commonly known today. Whilst this title was only coined later, it seems fairly safe to assume that Rembrandt based his print on the legendary magician and alchemist: it is known that Christopher Marlowe's *Tragical History of Doctor Faustus* was performed in Amsterdam around 1650. One possible explanation is that the print is meant to demonstrate that scholars, and mankind in general, no matter how keenly they search after knowledge, can only perceive the truth through a glass darkly - in other words indirectly and distorted. Human knowledge is limited, and it is only through Jesus Christ, symbolised by the disc with the Latin acronym INRI, that we can partake of perfect knowledge hereafter.

In the late 1640s-1650s Rembrandt began to experiment by printing the same prints on a variety of supports, including oriental and oatmeal papers, thus exploring the effects of different surfaces and tones on the printing and the atmosphere of the image. About half of the first state-impressions of this plate recorded in New Hollstein are printed on Japanese, Chinese or oatmeal papers. For the present impression Rembrandt chose a smooth, lightly toned Japan paper and printed it with a distinct veil of ink left on the surface, resulting in the mysterious, slightly gloomy yet ethereal atmosphere of this exquisite sheet.



(actual size)



(actual size)

*97 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

The Goldsmith

etching and drypoint

1655

on laid paper, without watermark

a very fine, atmospheric impression of the first state (of three)

printing warmly and richly, with great contrasts and depth

with touches of burr in places

with small margins

generally in very good condition

Plate 78 x 58 mm.

Sheet 80 x 62 mm.

£8,000-12,000

US\$11,000-16,000

€9,100-14,000

PROVENANCE:

Sotheby's, London, 17 June 1983, lot 663 (together with the counterproof, see following lot).

Sam Josefowitz (Lugt 6094); acquired at the above sale (through Laube); then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 123; Hind 285; New Hollstein 289 (this impression cited) Stogdon 62

The present impression is a fine example of this gentle interior scene of an artist at work. This small, cameo-like work displays a delicate interplay of light in a dark room, lit on the left by the fire and by a window on the right. It shows an elderly metalworker secluded in his foundry, surrounded by the tools of his trade, with the hooded forge glowing in the background. He is standing at his bench, working on a substantial Caritas group, presumably made of gilt bronze. The tenderness with which he holds the sculpture is almost an allegory for an artist's attachment to his craft, and one can easily imagine Rembrandt handling the plate on which this was etched with the same affection.



(actual size)

*98 [LEARN MORE](#)

REMBRANDT HARMENSZ.
VAN RIJN (1606-1669)

The Goldsmith

counterproof (of the etching and drypoint)

1655

on laid paper, without watermark

a very fine example

first state (of three)

printing warmly, with great clarity, good contrasts and depth

with touches of burr in places

with small margins

generally in very good condition

Sheet 84 x 59 mm.

£7,000-10,000

US\$9,300-13,000

€8,000-11,000

PROVENANCE:

Sotheby's, London, 17 June 1983, lot 663 (together with the etching, see previous lot).

Sam Josefowitz (Lugt 6094); acquired at the above sale (through Laube); then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 123; Hind 285; New Hollstein 289 (this impression cited) Stogdon 63

For a note concerning the counterproof process and its functions, please see lot 55.

*99 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Woman sitting half dressed beside a Stove

etching, engraving and drypoint

1658

on laid paper, watermark Arms of Amsterdam (Hinterding B.a.b.)

a fine impression of this rare print

sixth state (of seven)

with the small scratch on her chest removed from the paper

printing richly and clearly, with good contrasts and depth

with margins

in very good condition

Plate 228 x 186 mm.

Sheet 243 x 198 mm.

£50,000-70,000

US\$66,000-92,000

€57,000-79,000

PROVENANCE:

Paul Davidsohn (1839-1924), London, Vienna & Berlin (Lugt 654); not in his sale 1921 sale at C. G. Boerner, Leipzig.

With Theodore B. Donson Ltd., New York.

Sam Josefowitz (Lugt 6094); acquired from the above in 1983; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 197; Hind 296; New Hollstein 307 (this impression cited) Stogdon 83

The present print is the largest and most elaborate of a series of six plates depicting naked or half-naked women, all created between 1658 and 1661. They are presumably the result of a series of life drawing sessions arranged by or at least attended by Rembrandt. There is evidence that Rembrandt's former pupils Ferdinand Bol and Govert Flinck, and probably others, such as the younger Johannes Ravens, met for such drawing classes in 1658 (see V. Manuth, in: *Rembrandt's Women*, p. 49-50). The similarity between the facial features of the women, their figures, poses, headgear and even the surroundings in Rembrandt's prints and drawings and the drawings of his circle strongly suggest that he was indeed present at these gatherings - and that the model was always the same woman. A drawing by Rembrandt himself (Rijksmuseum, Amsterdam) shows the woman seated in front of the stove, in another drawing by Aert van Gelder (Museum Boijmans Van Beuningen, Rotterdam) she is shown from the back, with the stove behind her.

The practice of nude drawing classes emerged in Amsterdam in the middle of the 17th century, as small groups of like-minded artists and their pupils met in the privacy of their workshops. This contrasted with the development in other European capitals and art academies, where mostly male nudes were drawn from life under strict rules of decorum and propriety. The shift towards working directly from the naked female model in the intimacy of the studio led to a degree of naturalism and informality entirely new in the history of Western art.

The group of Rembrandt's late female nudes was one of the treasures of the Josefowitz Collection and the present *The Woman sitting half dressed beside a Stove*, offered here in a sixth state, with the cap removed, is a great rarity on the market. Half domestic genre scene, half study of a female nude, it is one of the most atmospheric of Rembrandt's prints. Intimate and meditative rather than openly erotic, in its stillness and meticulous treatment of light and shade it brings to mind the interiors of Jan Vermeer or Pieter de Hooch.



*100 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Woman bathing her Feet at a Brook

etching
1658
on laid paper, without watermark
a very fine but slightly later impression (as usual)
first state (of two)
before the scratches at upper centre
printing richly, with intense contrasts, remarkable relief and inky plate edges
with small margins
some touches of grey wash in places
otherwise in very good condition
Plate 162 x 83 mm.
Sheet 166 x 87 mm.
£5,000-7,000
US\$6,600-9,200
€5,700-7,900

PROVENANCE:
With August Laube Kunsthandel, Zurich (their catalogue *Meister-Graphik*, no. 30a).
Sam Josefowitz (Lugt 6094); acquired from the above in 1972; then by descent to the present owners.

REFERENCES:
Bartsch, Hollstein 200; Hind 298, New Hollstein 309
Stogdon p. 308

One of the most charming and attractive depictions of a female nude in Rembrandt's printed oeuvre, this print shows a woman seated in a secluded natural setting, as she calmly and seemingly unobserved, bathes her feet in a brook. Lifetime impressions of this print are very rare. The plate however was strongly etched and continued to print so pleasingly and with great contrasts that later impressions such as the present one were frequently considered early, until paper research revealed that most were printed in the early 18th century.



(actual size)

9

... & ONE BOOK

R E C U E I L

D E

Q U A T R E - V I N G T - C I N Q

E S T A M P E S O R I G I N A L E S ,

T E T E S , P A Y S A G E S E T D I F F E R E N S S U J E T S ,

D E S S I N É E S E T G R A V É E S

Par R E M B R A N D T ,

Peintre Hollandais , né en 1606 , et mort en 1668.

Et trente-cinq autres estampes , la plupart gravées d'après différentes pièces de ce célèbre Artiste, dont les originaux sont fort rares ; tels que le portrait du Bourguemestre Six ; une Tête orientale , le Paysage au carosse , et divers Sujets et Paysages très-difficiles à trouver : in - folio de cent vingt pièces.



A P A R I S ,

Chez B A S A N , rue et maison Serpente , No. 14.

0101 [LEARN MORE](#)

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

*Recueil de Quatre-Vingt-Cinq Estampes originales, Têtes, Paysages et différents
Sujet, dessinées et gravées par Rembrandt (Recueil Basan)*

the album containing 76 etchings by Rembrandt, three copies after Rembrandt, and five prints by other artists of his school (84 prints in total)
lacking the *Descent from the Cross* (NH 119) and *Joseph and Potiphar's Wife* (NH 128) (with their backing sheets remaining)
printed on 31 sheets of tissue-thin, pale grey laid paper, adhered onto the original laid paper album sheets (as issued)
the album sheets with watermarks Grapes, Small Crozier or countermarks IVROUX and sheet 28 on Auvergne (Hinterding Miscellaneous E.c.)
a very fine and extremely rare example of the first edition, printed by Pierre-François Basan, Paris, circa 1789
very good, rich and clear impressions, before the final rework of *A Scholar in his Study* ('*Faust*')
with the original title-page with the address *Chez Basan / rue et maison Serpente, No. 14.*, and table of contents
the title-pages and table of contents of the H.-L. Basan and Jean editions on different papers added later
the full sheets, with deckle edges, bound with modern paper guards into in a brown half-calf binding with marbled boards, and gilt letters REMBRANDT / BASAN on the spine (the binding circa 1970 or later)
each print annotated with the reference numbers in pencil by a previous collector
generally in good condition
Sheets 465 x 305 mm. (and similar)
Album 480x 345 x 20 mm. (overall)
£100,000-150,000
US\$140,000-200,000
€120,000-170,000

PROVENANCE:
Probably with Henry Fawcett, London.
C. L. Lewes (early 20th century), United Kingdom (not in Lugt); inscribed with his name and annotated in the second front endpaper '*31st Jan. 1901 / H Fawcett considers date about 1750 (...)*' in pencil; presumably acquired from the above.
Private Collection, Sweden.
With Craddock & Barnard, London; acquired from the above (through George Bjørklund); Sotheby's, London, 8 April 1970, lot 52.
Sam Josefowitz (Lugt 6094); presumably acquired at the above sale; then by descent to the present owners.

REFERENCES:
G. W. Nowell-Usticke, *Rembrandt's Etchings, States and Values*, Livingston Publishing Co., Narberth, 1967, pp. 18-20 (this album described)
G. Bjørklund, O. Barnard, *Rembrandt's Etchings: True and False*, second edition, revised, Stockholm, London, New York, 1968, pp. 161-163 (this album described).
E. Hinterding, *The History of Rembrandt's Copperplates, with a Catalogue of those that survive*, Waanders Uitgevers, Zwolle, 1995, pp. 29-34 (this album described and illustrated pp. 29-30).
The New Hollstein Dutch & Flemish, Engravings and Woodcuts 1450-1700, Text & Plates, compiled by Erik Hinterding and Jaco Rutgers. Stogdon 145

In 1786 the Parisian printer and publisher Pierre-François Basan (1723-1797) acquired around eighty etching plates by Rembrandt from the estate of his fellow Parisian dealer C.-H. Watelet (1718-1786). The so-called Basan *recueil* was first published in 1789 and constituted a landmark not only in the history of Rembrandt scholarship, but also in the development of the academic study of art. For the first time a volume containing an overview of Rembrandt's work printed from his own plates was available to the collecting public. It was, in many respects, the first illustrated catalogue of an artist's work. Such was its success that the *recueil* continued to be issued until 1846, first by Basan's sons Antoine-Simon-Ferdinand (1763/64-1798) and Henry-Louis (d. before 1819), then by the Parisian publisher Auguste Jean (d. 1820), and finally, on his death, by his widow.

This particular, very fine and early example is unusual in that the plates have been printed together directly onto thin grey sheets of laid paper, a characteristic of the very first copies published by Pierre-François. In later issues, the plates were printed onto heavier sheets of laid paper. Even later, each plate was printed separately and then pasted individually onto album sheets. The present album is one of only two known examples of the earliest issue, the other being at the Hermitage Museum, St. Petersburg, from the Rovinsky Collection.



CONDITIONS OF SALE • BUYING AT CHRISTIE’S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, lots in which we offer Non-Fungible Tokens for sale are governed by the Additional Conditions of Sale – Non-Fungible Tokens, which can be found at Appendix A to these Conditions of Sale. For the sale of Non-Fungible Tokens, to the extent there is a conflict between the “London Conditions of Sale Buying at Christie’s” and “Additional Conditions of Sale – Non-Fungible Tokens”, the latter controls. Unless we own a **lot** (Δ symbol), Christie’s acts as agent for the seller. This means that we are providing services to the seller to help them sell their lot and that Christie’s is concluding the contract for the sale of the lot on behalf of the seller. When Christie’s is the agent of the seller, the contract of sale which is created by any successful bid by you for a lot will be directly between you and the seller, and not between you and Christie’s.

A • BEFORE THE SALE

1 • DESCRIPTION OF LOTS

- Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed ‘Important Notices and Explanation of Cataloguing Practice’ which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called ‘Symbols Used in this Catalogue’.
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 • OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 • CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold ‘as is’, in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie’s or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 • VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 • ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer’s premium** or any applicable taxes.

6 • WITHDRAWAL

Christie’s may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie’s has no liability to you for any decision to withdraw.

7 • JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- Certain weights in the **catalogue description** are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will

be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.

- For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 • WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as ‘associated’ are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors’ watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.
- Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B • REGISTERING TO BID

1 • NEW BIDDERS

- If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 • RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 • IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 • BIDDING ON BEHALF OF ANOTHER PERSON

- As authorised bidder. If you are bidding on behalf of another person who will pay Christie’s directly, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for them.
- As agent for a principal: If you register in your own name but are acting as agent for someone else (the ‘ultimate buyer(s)’) who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

5 • BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 • BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie’s is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie’s LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit www.christies.com/register-and-bid. As well as these Conditions of Sale, internet bids are governed by the Christie’s LIVE™ Terms of Use which are available at www.christies.com/christies-live-terms.

(c) Written Bids

You can find a Written Bid Form at any Christie’s office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C • CONDUCTING THE SALE

1 • WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 • RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot’s low estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ⚡.

3 • AUCTIONEER’S DISCRETION

The **auctioneer** can at their sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way they may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of their discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, they will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer’s** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie’s ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E2(i)(i), F(4) and J(1).

4 • BIDDING

- The **auctioneer** accepts bids from:
 - bidders in the saleroom;
 - telephone bidders, and internet bidders through ‘Christie’s LIVE™’ (as shown above in Section B6); and
 - written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 • BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at their sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at their sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 • BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at their sole option where the bidding should start and the bid increments.

7 • CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie’s is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 • SUCCESSFUL BIDS

Unless the **auctioneer** decides to use their discretion as set out in paragraph C3 above, when the **auctioneer’s** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 • LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D • THE BUYER’S PREMIUM, TAXES AND ARTIST’S RESALE ROYALTY

1 • THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 27% of the **hammer price** up to and including £1,000,000, 22% on that part of the **hammer price** over £1,000,000 and up to and including £6,000,000, and 15% of that part of the **hammer price** above £6,000,000. VAT will be added to the **buyer’s premium** and is payable by you. For lots offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the “VAT refunds: what can I reclaim?” section of ‘VAT Symbols and Explanation’ for further information.

2 • TAXES

The successful bidder is responsible for all applicable tax including any VAT, GST, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer’s premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer’s responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer’s premium** and, for some **lots**, VAT is payable on the **hammer price**. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only. For **lots** Christie’s ships or delivers to the United States, sales or use tax may be due on the **hammer price**, **buyer’s premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie’s will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped or delivered. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie’s prior to the release of the **lot**. For shipments/deliveries to those states for which Christie’s is not required to collect sales tax, a successful bidder may be required to remit use tax to that state’s authorities. Christie’s recommends you obtain your own independent tax advice with further questions. For **lots** Christie’s ships or delivers to Jersey (Channel Islands), GST at a rate of 5% will be due on the **hammer price**, **buyer’s premium**, freight charges (as set out on your Shipping Quote Acceptance Form) and any applicable customs duty. Christie’s will collect GST from you, where legally required to do so. For **lots** purchased by a successful bidder with a registered address in India and who has bid via Christie’s LIVE™, an Indian Equalisation Levy Tax at a rate of 2% will be due on the **hammer price** and **buyer’s premium** (exclusive of any applicable VAT). Christie’s will collect the Indian Equalisation Levy Tax from you, where required to do so.

3 • ARTIST’S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist’s estate to a royalty known as ‘artist’s resale right’ when any **lot** created by the artist is sold. We identify these **lots** with the Δ symbol next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller’s behalf. If the **hammer price** of the **lot** is 1,000 GBP or more if located in the United Kingdom at the time of sale. The total royalty for any **lot** cannot be more than 12,500 GBP. We work out the amount owed as follows:
Royalty for the portion of the hammer price (in Pounds Sterling)
4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 GBP.

E • WARRANTIES

1 • SELLER’S WARRANTIES

- For each **lot**, the seller gives a **warranty** that the seller:
 - is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
 - has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- If one or more of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 • OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our ‘**authenticity warranty**’). If, within five years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the ‘**Heading**’). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot’s catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed ‘Important Notices and Explanation of Cataloguing Practice’. For example, use of the term ‘ATTRIBUTED TO...’ in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot’s full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.

- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty**, you must:
 - give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.
In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie’s does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie’s will refund to the original buyer the **purchase price** in accordance with the terms of Christie’s **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2h(ii) above and the **lot** must be returned to us in accordance with E2h(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

- Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.
In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the ‘**SubHeading**’). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **SubHeading**.

3 • YOUR WARRANTIES

- You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie’s for the **lot(s)**, you **warrant** that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
 - you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and
 - where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer’s identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

F • PAYMENT

1 • HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer’s premium**; and
 - any amounts due under section D3 above; and
 - any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction, or no later than 24 hours after we issue you with an invoice in the case of payment made in cryptocurrency, as the case may be (the ‘**due date**’).
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer’s name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie’s in the United Kingdom in the currency stated on the invoice in one of the following ways:
 - Wire transfer**
You must make payments to:
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
 - Credit Card**
We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a ‘cardholder not present’ (CNP) payment by calling Christie’s Post-Sale Services Department on +44 (0)20 752 3200 or for some sales, by logging into your MyChristie’s account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below. If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.
Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.
 - Cash**
We do not accept cash in England.
 - Banker’s draft**
You must make these payable to Christie’s and there may be conditions.
 - Cheque**
You must make cheques payable to Christie’s. Cheques must be from accounts in pounds sterling (GBP) from a United Kingdom bank.
 - Cryptocurrency**
With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol Δ may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the **Terms for Payment by Buyers in Cryptocurrency** set out at Appendix B in these Conditions of Sale.
- You must quote the sale number, **lot** number(s), your invoice number and Christie’s client account number when making a payment. All payments sent by post must be sent to Christie’s Cashiers Department, 8 King Street, St James’s, London, SW1Y 6QT.
- For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2 • TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 • TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third-party warehouse as set out on the page headed ‘Storage and Collection’, unless we have agreed otherwise with you in writing.

4 • WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (

- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.
- (c) If you make payment in full after the due date, and we choose to accept such payment we may charge you storage and transport costs from the date that is ninety (90) calendar days following the auction in accordance with paragraphs Gc and Gd.

5 • KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe.

However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay any difference between the amount we have received from the sale and the amount you owe us.

G • COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within thirty (30) days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).
- (b) If you do not collect any **lot** within ninety (90) days following the auction we can, at our option:
- (i) charge you storage costs at the rates set out at [www.christies.com/en/help/buying-guide/storage-fees](#);
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs; use's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (c) The Storage Conditions which can be found at [www.christies.com/en/help/buying-guide/storage-conditions](#) will apply.
- (d) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H • TRANSPORT AND SHIPPING

1 • TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](#) or contact us at arttransportlondon@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 • EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations relating to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](#) or contact us at arttransport_london@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. The UK and EU have both implemented regulations on selling, exporting and importing elephant ivory. In our London sales, lots made of or including elephant ivory material are marked with the symbol α and are offered with the benefit of being registered as 'exempt' in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol = and further information can be found in paragraph H2(ii) below. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**

As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property. It is your responsibility to ensure you do not bid on or import a **lot** in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of Iranian-origin "works of conventional craftsmanship" (such as carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, may enable a buyer to import this type of lot into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC.

(e) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) **Jewellery over 50 years old**

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ♀ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**. For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

(h) **Handbags**

A **lot** marked with the symbol = next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. The term "hardware" refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware", etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the catalogue description.

I • OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, authenticity, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J • OTHER TERMS

1 • OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your **warranties** in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 • RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 • COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 • ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 • TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 • TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 • PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](#) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at [https://www.christies.com/about-us/contact/ccpa](#).

8 • WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 • LAW AND DISPUTES

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

10 • REPORTING ON WWW.CHIRSTIES.COM

Details of all **lots** sold by us, including catalogue descriptions and prices, may be reported on [www.christies.com](#). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](#).

K • GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.
authentic: a genuine example, rather than a copy or forgery of:
(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.
authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.
buyer's premium: the charge the buyer pays us along with the **hammer price**.
catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.
Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.
condition: the physical condition of a **lot**.
due date: has the meaning given to it in paragraph F(a).
estimate: the price range included in the catalogue or any **saleroom notice** within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.
Heading: has the meaning given to it in paragraph E2.
SubHeading: has the meaning given to it in paragraph E2.
lot: an item to be offered at auction (or two or more items to be offered at auction as a group).
other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.
purchase price: has the meaning given to it in paragraph F(a).
provenance: the ownership history of a **lot**.
qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.
reserve: the confidential amount below which we will not sell a **lot**.
saleroom notice: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](#), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.
UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION (FOR ALL LOTS EXCLUDING NFTS)

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you. You can find the meanings of words in bold on this page in the glossary section of the Conditions of Sale.

VAT PAYABLE

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: • If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

- We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.
- No VAT amounts or Import VAT will be refunded where the total refund is under £100.
- To receive a refund of VAT amounts/ Import VAT (as applicable) a non-UK buyer must:
 - have registered to bid with an address outside of the UK; and
 - provide immediate proof of correct export out of the UK within the

required time frames of 90 days from the date of the sale. Lots purchased with the * and Ω symbol must be exported via a 'controlled export'.

- Details of the documents which you must provide to us to show satisfactory proof of export/ shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/ export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

- Following the UK's departure from the EU (Brexit), private buyers will only be able to secure VAT-free invoicing and/or VAT refunds if they instruct Christie's or a third party commercial shipper to export out of the UK on their behalf.
- Private buyers who choose to export their purchased lots from the UK hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.
- If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you

later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges. If you export via a third party commercial shipper, you must provide us with sufficient proof of export in order for us to cancel the applicable VAT or duties outlined above.

- If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a † symbol) instead of under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

- All re-invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found in paragraph K, Glossary, of the section of the catalogue headed ‘Conditions of Sale’.

Christie’s has provided a minimum price guarantee and has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice in the Conditions of Sale for further information.

Christie’s has provided a minimum price guarantee and has a direct financial interest in this lot. Christie’s has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed lot is sold. See the Important Notices in the Conditions of Sale for further information.

A party has provided Christie’s with a bid to cover all or part of Christie’s financial interest in the **lot** and may benefit financially from such bid. See the Important Notices in the Conditions of Sale for further information.

Christie’s has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information

A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot’s reserve** or other material information may be bidding on the **lot**.

Artist’s Resale Right. See paragraph D3 of the Conditions of Sale for further information.

Lot offered without **reserve**.

Lot incorporates material from endangered species which could result in export restrictions. See paragraph H2(c) of the Conditions of Sale for further information.

Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.

Lot incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See paragraph H2(h) of the Conditions of Sale for further information.

Lot is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale – Non- Fungible Tokens in the Conditions of Sale for further information.

Lot contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

With the exception of clients resident in Mainland China, you may elect to make payment of the purchase price for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the lot notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information.

See VAT Symbols and Explanation in the Conditions of Sale for further information.

See Storage and Collection Page.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie’s, 8 King Street, London SW1Y 6QT by 5.00pm on the day of the sale will, at our option, be removed to Crozier Park Royal (details below). Christie’s will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

Please call Christie’s Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier Park Royal will be by pre-booked **appointment only**.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie’s, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie’s. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

Christie’s Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

CROZIER PARK ROYAL

Unit 7, Central Park
Central Way
London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.

IMPORTANT NOTICES

CHRISTIE’S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Property in which Christie’s has an ownership or financial interest

From time to time, Christie’s may offer a **lot** in which Christie’s has an ownership interest or a financial interest. Such **lot** is identified in the catalogue with the symbol ▲ next to its **lot** number. Where Christie’s has an ownership or financial interest in every **lot** in the catalogue, Christie’s will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

Minimum Price Guarantees

On occasion, Christie’s has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. This is known as a minimum price guarantee. Where Christie’s holds such financial interest, we identify such **lots** with the symbol ◊ next to the **lot** number.

Third Party Guarantees/Irrevocable bids

Where Christie’s has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the **lot** fails to sell. Christie’s therefore sometimes chooses to share that risk with a third party who agrees, prior to the auction, to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊. In most cases, Christie’s compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party’s remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a

lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not they have a financial interest in relation to the **lot**.

Financial Interest/Irrevocable bids

Where Christie’s has a financial interest in a **lot**, Christie’s is at risk of making a loss if the **lot** fails to sell. As such, Christie’s may share that risk with a third party who agrees, prior to the auction, to place an irrevocable written bid on the **lot** and may receive compensation from Christie’s. Christie’s requires the bidding party to disclose to anyone they are advising of their financial interest in the **lot**.

Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot’s reserve** or other material information may be bidding on the **lot**, we will mark the lot with this symbol ▣. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie’s Conditions of Sale, including paying the **lot’s full buyer’s premium** plus applicable taxes.

Post-catalogue notifications

If Christie’s enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has advanced money to consignors or prospective purchasers or where Christie’s has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Please see: http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a

catalogue or **lot** description as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under ‘**Qualified Headings**’ is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS, MINIATURES AND SCULPTURE

Name(s) or Recognised Designation of an artist without any qualification: in Christie’s opinion a work by the artist.

QUALIFIED HEADINGS

“**Attributed to...**”: in Christie’s **qualified** opinion probably a work by the artist in whole or in part.

“**Studio of ...**”/“**Workshop of ...**”: in Christie’s **qualified** opinion a work executed in the studio or workshop of the artist, possibly under their supervision.

“**Circle of ...**”: in Christie’s **qualified** opinion a work of the period of the artist and showing their influence.

“**Follower of ...**”: in Christie’s **qualified** opinion a work executed in the artist’s style but not necessarily by a pupil.

“**Manner of ...**”: in Christie’s **qualified** opinion a work executed in the artist’s style but of a later date.

“**After ...**”: in Christie’s **qualified** opinion a copy (of any date) of a work of the artist.

“**Signed ...**”/“**Dated ...**”/ “**Inscribed ...**”: in Christie’s **qualified** opinion the work has been signed/dated/inscribed by the artist.

“**With signature ...**”/“**With date ...**”/ “**With inscription ...**”: in Christie’s **qualified** opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

CHRISTIE’S Identity Verification

Anti-money laundering regulations require Christie’s and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private Individuals

- A copy of your passport or other government-issued photo ID.
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months.

Please upload your documents through your christies.com account: click ‘My Account’ followed by ‘Complete Profile’. You can also email your documents to info@christies.com or provide them in person.

Organisations

- Formal documents showing the company’s incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners.
- A passport or other government issued photo ID for each beneficial owner and authorised user.

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

Our Sustainability Pledge

Christie's is printing fewer catalogues as our business and client needs evolve. When we do print, we uphold the highest sustainable standards. Our catalogues are printed on fully recycled paper, with vegetable-based ink and biodegradable laminates.

'Five years ago we made a decision to create a more sustainable future for Christie's. With a 69% reduction in our carbon emissions since 2019, we have shown it is possible and in doing so have driven change in the art market. Art is a source of personal joy and enrichment and that should not come at the expense of the environment.'

Bonnie Brennan
Chief Executive Officer



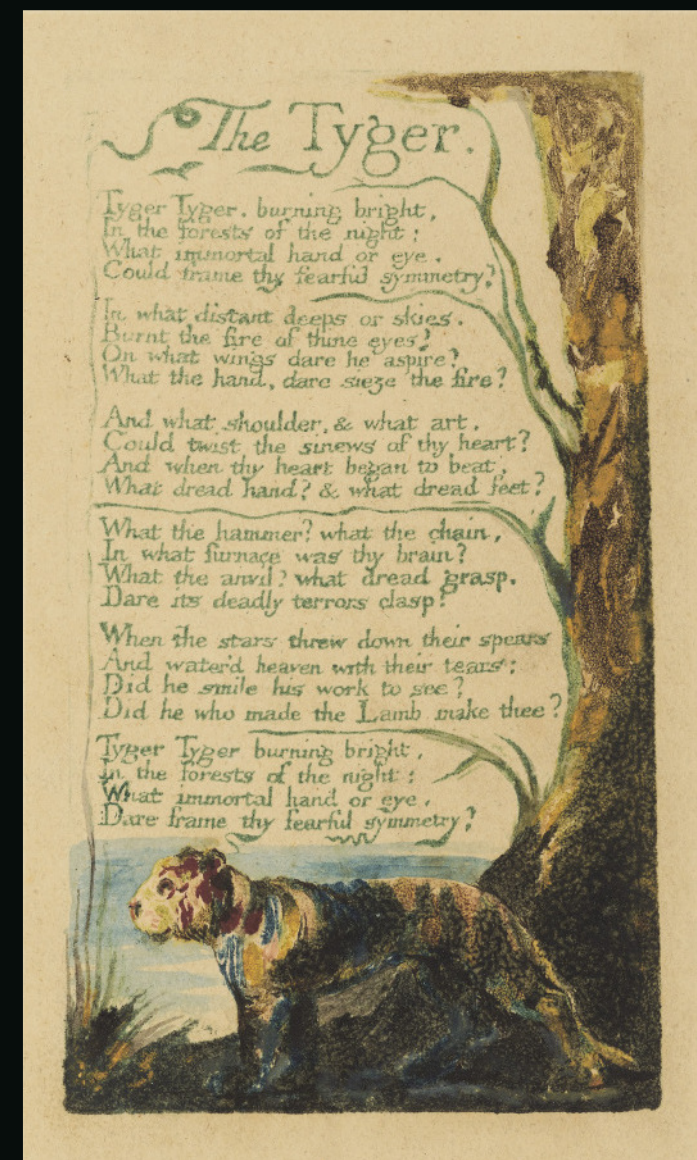
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more about our
sustainability
goals and projects

VINCENT VAN GOGH (1853-1890)
Coin de jardin avec papillons
Price realised: \$33,185,000
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from the exceptionally rare first issue, circa 1794, Copy G, Bentley's plate 42
Plate 110 × 63 mm.
£80,000-120,000

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

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8 KING STREET ST. JAMES'S LONDON SW1Y 6QT